

THE ADAPTATION AND DIRECTION OF SHAKESPEARE'S MACBETH  
FOR BAY CITY HANDY HIGH SCHOOL

---

A Thesis  
Presented to  
the School of Graduate Studies  
Michigan State College

---

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

---

by  
Clarence R. Murphy

July 1954

1. Introduction

2. Methodology

3. Results and Discussion

4. Conclusion

5. References

6. Appendix

7. Acknowledgments

8. Bibliography

9. Index

10. Glossary



9-27-54

## ACKNOWLEDGEMENTS

When a school as large as Handy can get behind a project and work as we did, actually over a thousand when you consider all of the departments involved, then we have a school that has "school spirit." The Thespians with their production of Macbeth have demonstrated this to us.

-- from an anonymous student review.

Acknowledgements are hereby made to those "over a thousand" whose time, enthusiasm, and effort made the production of Macbeth possible.

Especial acknowledgement is made to Mr. Ernest J. Mauer for his many hours of devoted labor and complete cooperation on the design and construction of the setting. His willingness to adapt ideas for the plan of the production was in no small measure responsible for the net results.

To Mr. Arthur H. Cansfield, principal of T. L. Handy High School, for his encouragement and support of an improved program at Handy High School, as illustrated by this experimental production of Macbeth, grateful acknowledgement is due.

Acknowledgement is made, also, to the many fellow members of the staff who cooperated in so many ways and especially to Miss Florence Sutton for the supervision of the costumes and their construction.

At Michigan State College, acknowledgement is made to Dr. Wilson B. Paul, head of the Department of Speech, for making possible this off campus production. Recognition is due, also, to Dr. David Potter and Dr. Robert Crawford for their assistance and supervision in the completion of this thesis and to Dr. Herbert Weisinger of the English Department for assistance with the background study for the adaptation of the script. Especial acknowledgement is made to Mr. D. O. Buell for his supervision and assistance in the writing of this thesis.

ACT I, Scene 5

"My dearest love!"



## TABLE OF CONTENTS -

CHAPTER	PAGE
I. SHAKESPEARE AT T. L. HANDY HIGH SCHOOL	
INTRODUCTION . . .	1
PART A. THE PURPOSE IN ADAPTING AND DIRECTING A SHAKESPEAREAN PLAY IN A HIGH SCHOOL . . .	3
PART B. A BRIEF ANALYSIS OF THE PLAY SELECTION PROBLEMS AS INDICATED BY T. L. HANDY HIGH SCHOOL AND THE COMMUNITY IT SERVES . . .	7
II. ADAPTED SCRIPT FOR <u>MACBETH</u>	
PART A. AN INTRODUCTION TO THE SCRIPT . . .	20
PART B. THE SCRIPT FOR <u>MACBETH</u> AS ADAPTED FOR HIGH SCHOOL PRODUCTION . . .	26
III. AN ANALYSIS OF THE PROBLEMS OF SCRIPT ADAPTATION . . .	86
IV. DIRECTING AND REHEARSING PROBLEMS	
PRELIMINARY PREPARATION . . .	106
PART A. TRYOUTS . . .	108
PART B. INDIVIDUAL PROBLEMS . . .	111
PART C. SCHEDULING PROBLEMS . . .	117
PART D. READING REHEARSALS . . .	121
PART E. BLOCKING REHEARSALS . . .	125
PART F. MEMORIZATION REHEARSALS AND RELATED PROBLEMS . . .	138

## TABLE OF CONTENTS

CHAPTER	PAGE
IV. DIRECTING AND REHEARSING PROBLEMS	
PART G. "POLISHING" REHEARSALS	. . .
PART H. DRESS REHEARSALS AND PRE-VIEW PERFORMANCES	. . . 151
PART I. PERFORMANCE ANALYSIS	. . . 155
V. PRODUCTION NOTES	. . . 157
PART A . COSTUMES	. . . 158
PART B. PROPERTIES	. . . 163
PART C. THE STAGE SET	. . . 167
PART D. LIGHTING	. . . 170
VI. STUDENT REACTIONS AND DIRECTOR'S CONCLUSIONS	
PART A. STUDENT REACTIONS	. . . 172
PART B. DIRECTOR'S CONCLUSIONS	. . . 176
BIBLIOGRAPHY	. . . 180
APPENDIX	. . . 183

## LIST OF ILLUSTRATIONS

	PAGE
Frontispiece .....	Macbeth and Lady Macbeth
Play contract for <u>Macbeth</u> .....	17
Floor plan.....	23
The Three Wierd Sisters.....	30
King Duncan, Malcom, and Donalbain.....	35
Macbeth and Lady Macbeth as King and Queen,.....	52
The banquet scene .....	59
The murder of Lady Macduff and her son .....	71
The sleep walking scene .....	77
Rehearsal schedule for <u>Macbeth</u> .....	120
Floor plan .....	166
Final tableau .....	168
Light plan .....	171
Newspaper publicity .....	183
Television pictures .....	188

## LIST OF PLOTS

	PAGE
Costume plot .....	161
Properties plot .....	164

## CHAPTER I

### SHAKESPEARE AT T. L. HANDY HIGH SCHOOL

#### INTRODUCTION

Plays selected from the works of William Shakespeare are studied in most of the high schools of the State of Michigan. The authority for making this statement lies in the requirement as stated by the North Central Accrediting Association in its pamphlet entitled Preparation for College English:

The candidate for college entrance should have secured familiarity with a reasonable amount of significant literature . . . He should have read intelligently and if possible appreciatively some famous poems, plays, novels, essays, and biographies. Characteristic and notable works should be selected from the writings of such authors as the following: Shakespeare, Goldsmith . . .<sup>1</sup>

Since all high schools seek the accreditation of the association, the requests of the association are met in the planning of the curriculum in the English departments. In the English department of T. L. Handy High School, Julius Caesar is taught in the tenth grade, Macbeth in the eleventh grade, and Hamlet in the twelfth grade.

---

<sup>1</sup>The Michigan Committee on the Articulation of High School and College English, Preparation for College English, An Interpretation of College Entrance Standards in English (Ann Arbor: University of Michigan Press, 1945), p. 103.





In the same aforementioned pamphlet, the following is stated as to the study of drama in the high schools:

Plays are intended for presentation on the stage by living actors whose art consists fundamentally in the interpretation of character through speech and pantomime. . . . As a rule there can be no complete or perfect understanding of the play away from the theatre.<sup>2</sup>

As for the high school student becoming an actor of Shakespeare's lines, Katherine Ommanney states:

The lover of the drama must be a lover of Shakespeare; the actor, an actor of his roles; the student of the drama, a student of his plays.

In the school, Shakespeare plays a three-fold role. Of all dramatic literature, his plays offer the richest reward to intensive study; his roles afford the finest opportunity for impersonation; and his text furnishes the most varied material for practice of vocal and pantomimic technique.<sup>3</sup>

The conclusion, then, is: if the study of Shakespeare is required on the high school level, the plays will be more meaningful to the students if they are acted on the high school stage by high school students.

As a teacher of English and dramatics in T. L. Handy High School, the writer decided that the students were not being served as well as they might be in the presentation of Shakespearean drama in a class room situation. Thus, this project and the writing of this thesis.

---

<sup>2</sup>Ibid., 84.

<sup>3</sup>Katherine Ommanney, The Stage and the School (New York: Harper & Brothers Publishers, 1932), p. 352.

• *Journal of Management Education* 32(1): 10-12

1. *Journal of the American Medical Association*, 2000; 284: 2689-2693.

• **Prevalence:** 10% of the population has a mental health condition.

[illegible]

• *Journal of the American Medical Association*, 1997; 277: 1001-1002.

the 1990s, the number of people in the United States who are 65 years of age or older is projected to increase from 20 million to 30 million, and the number of people 75 years of age or older is projected to increase from 10 million to 15 million (U.S. Census Bureau, 1996).

© 2004 Blackwell Publishing Ltd, *Journal of Internal Medicine* 255: 105–112

100

• *Journal of the American Medical Association*, 2000; 284: 2561-2566

PART A: THE PURPOSE IN ADAPTING AND  
PRODUCING A SHAKESPEAREAN PLAY  
IN A HIGH SCHOOL

The purpose in adapting and producing Shakespeare's Macbeth in a high school has been five-fold: to introduce a high school audience to Shakespeare as a living playwright, to demonstrate that a high school group can produce a tragedy of Shakespeare successfully, to prove that an elaborate type of production can be done in a high school with moderate facilities, to open the way for more experimental staging in high schools, and to provide other high school dramatics directors and high school casts with a useable script and production plans for Macbeth. The aim of this thesis is to show how these objectives were met.

The students of T. L. Handy High School, Bay City, Michigan, were introduced to Shakespeare as a living playwright when Macbeth was presented, January ninth and tenth, 1953, on the stage of their high school. Comment by community leaders, school administration, teachers, and unsigned opinions from the student body of the high school, which will be found in the concluding chapter of this thesis, will show that Handy's school community was successfully introduced to a Shakespearean tragedy. The production plans for this presentation, which will be found in Chapter V, will demonstrate that a more

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

\*  $\chi^2$  test for independence,  $p < 0.05$ .

elaborate type of production can be done in a high school with moderate facilities. These plans will show that a departure from the traditional "box-type" of staging to a more experimental type of staging is possible in a high school. Chapter II will contain the adapted script for Macbeth as it was used by the director along with the director's notes on the direction used. This is in a form usable by other high school directors and other high school students interested in performing Macbeth.

The director believes that a high school dramatics program should provide for the performance of the classics in drama as well as the works of the later writers. The director is not only a teacher of dramatics but also a teacher of English literature. He feels that there is a need to perform the classics in the theatre so as to demonstrate that the selections read in the English classes are not only examples of good literature but examples of good theatre as well. He wanted to show that the writers of the dramas studied wrote the selections to be performed and not read. As Margaret Webster states:

The plays can be kept alive, in the fullest and most vivid sense, only through the medium of the living theatre. . . . They were written to be acted, to be seen and heard.<sup>4</sup>

---

<sup>4</sup>Margaret Webster, Shakespeare without Tears (New York: McGraw-Hill Book Co., Inc. 1942), p. 3.

• 2017年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号

在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。该船由我国自主设计建造，具有破冰能力强、续航能力强、居住条件好等特点。该船的下水，标志着我国极地科考装备建设取得了重大突破，为我国开展极地科学考察提供了有力保障。

2018年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号

在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。该船的下水，标志着我国极地科考装备建设取得了重大突破，为我国开展极地科学考察提供了有力保障。

2018年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。

2018年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。

2018年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。

2018年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。

2018年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。

2018年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。

2018年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。

2018年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。

2018年12月15日，中国首艘自主建造的极地科考破冰船“雪龙2”号在江南造船厂下水。这是我国自主设计建造的首艘极地科考破冰船，也是我国自主设计建造的首艘3000吨级极地科考船。

Realizing that there was an educational need of the students which was not being met, the director set about making his choice of the play. Shakespeare seemed to be a logical choice of author, but the determination of Macbeth brought further complications which merit an explanation.

The choice of Macbeth was the result of several factors: First, this play had a wide audience interest in the community, for it is studied in the eleventh grade classes in English in Handy High School and Bay City Central, the other public high school in the city.<sup>5</sup> The Catholic parochial high schools, seven in number, also follow the same plan of study.<sup>6</sup> This made a potential audience of twelve hundred high school students outside of Handy High School who knew and were interested in the tragedy.

Second, the challenge of the characters in Macbeth was one which the director felt the high school students could meet in their character portrayals, for the major group of characters in the play are no older than middle age with the sole exception of old King Duncan whose part is small and occurs only in the beginning of the selection.

---

<sup>5</sup>Courses of Study for High School Classes in Eleventh Grade English (mimeographed pamphlet), Board of Education, Bay City, Michigan, 1952.

<sup>6</sup>Personal Interview with Sister Scholastica, Supervisor of Teachers of English, Catholic High Schools, Bay City, Michigan, October, 1952.



1. 2019年12月31日，甲公司“应付账款”科目贷方余额为100万元，其中明细科目贷方余额为120万元，借方余额为20万元；“预付账款”科目借方余额为40万元，其中明细科目借方余额为50万元，贷方余额为10万元。甲公司2019年12月31日资产负债表“应付账款”项目金额和“预付账款”项目金额分别为（ ）万元。  
A. 120和50  
B. 100和40  
C. 140和30  
D. 160和20

2. 2019年12月31日，甲公司“应付账款”科目贷方余额为100万元，其中明细科目贷方余额为120万元，借方余额为20万元；“预付账款”科目借方余额为40万元，其中明细科目借方余额为50万元，贷方余额为10万元。甲公司2019年12月31日资产负债表“应付账款”项目金额和“预付账款”项目金额分别为（ ）万元。  
A. 120和50  
B. 100和40  
C. 140和30  
D. 160和20

3. 2019年12月31日，甲公司“应付账款”科目贷方余额为100万元，其中明细科目贷方余额为120万元，借方余额为20万元；“预付账款”科目借方余额为40万元，其中明细科目借方余额为50万元，贷方余额为10万元。甲公司2019年12月31日资产负债表“应付账款”项目金额和“预付账款”项目金额分别为（ ）万元。  
A. 120和50  
B. 100和40  
C. 140和30  
D. 160和20

4. 2019年12月31日，甲公司“应付账款”科目贷方余额为100万元，其中明细科目贷方余额为120万元，借方余额为20万元；“预付账款”科目借方余额为40万元，其中明细科目借方余额为50万元，贷方余额为10万元。甲公司2019年12月31日资产负债表“应付账款”项目金额和“预付账款”项目金额分别为（ ）万元。  
A. 120和50  
B. 100和40  
C. 140和30  
D. 160和20

Third, the director believed that high school students are capable of undertaking any type of play which does not have objectionable material inherent within its plot. He believes high school students capable of portraying drama and tragedy as well as comedy and contends that only through the effort involved in creating a character with complexity of personality do the students benefit from the time involved in the preparation of a production.

And fourth, when the director announced the intention of producing a Shakespearean play, a comedy, The Taming of the Shrew was first considered. The students active in dramatics and the members of Thespian Troupe 143 who would sponsor the production voiced a unanimous opinion and plea to amend the choice to Macbeth with which they were more familiar and which they felt they would enjoy presenting more because of its story. The director was consequently convinced and persuaded. The play was selected and presented.

the first part of the paper, we will discuss the importance of the first part of the paper. In the second part, we will discuss the importance of the second part of the paper. In the third part, we will discuss the importance of the third part of the paper. In the fourth part, we will discuss the importance of the fourth part of the paper. In the fifth part, we will discuss the importance of the fifth part of the paper. In the sixth part, we will discuss the importance of the sixth part of the paper. In the seventh part, we will discuss the importance of the seventh part of the paper. In the eighth part, we will discuss the importance of the eighth part of the paper. In the ninth part, we will discuss the importance of the ninth part of the paper. In the tenth part, we will discuss the importance of the tenth part of the paper.

In the first part of the paper, we will discuss the importance of the first part of the paper. In the second part, we will discuss the importance of the second part of the paper. In the third part, we will discuss the importance of the third part of the paper. In the fourth part, we will discuss the importance of the fourth part of the paper. In the fifth part, we will discuss the importance of the fifth part of the paper. In the sixth part, we will discuss the importance of the sixth part of the paper. In the seventh part, we will discuss the importance of the seventh part of the paper. In the eighth part, we will discuss the importance of the eighth part of the paper. In the ninth part, we will discuss the importance of the ninth part of the paper. In the tenth part, we will discuss the importance of the tenth part of the paper.

PART B: A BRIEF ANALYSIS OF THE PLAY SELECTION PROBLEMS  
AS INDICATED BY T. L. HANDY HIGH SCHOOL  
AND THE COMMUNITY IT SERVES

A brief description of Bay City and T. L. Handy High School will serve for better understanding the play selection problems. The school is a Class A high school, located in a town of approximately fifty thousand in population, situated on Saginaw Bay. The city area which it serves lies west of the Saginaw River which cuts the town into two parts approximately equal in size and population. However, over fifty percent of its students are brought to the school each day by buses, because the school serves over one hundred and fifty square miles of territory outside the city limits to the north, south, and west. The total enrollment of the school is one thousand six hundred and forty-three students in its ninth, tenth, eleventh, and twelfth grades. Even though it is a large city school, it has an agriculture department and very active chapters of the Future Farmers and Future Homemakers of America. These facts indicate the unusual cross-section which Handy High School serves in spite of its large enrollment.

Play presentations of T. L. Handy High School are prepared largely with the student body in mind, for the town offers its citizens the following means of entertainment: seven movie houses, a civic theatre group which offers five plays yearly, Bay City Central High School which presents two plays



yearly in an established drama program of merit, and two plays yearly offered by each of the seven Catholic parochial high schools. Over a period of the last seven years none of these groups has presented a play which was chosen from the classics of literature. Other forms of recreation which the city offers are three bowling alleys, two roller skating rinks, an amusement park, and various fraternal organizations.

There are definite nationality groups in the school community. The southern city and rural area is made up of people who are of second and third generation Germanic descent. The northern area is largely of Swedish descent and the western area is largely Polish descent. There are very small groups of Mexican and Indian descent which are located in no particular area. The school has no Negro students. Because of this nationality predominance, the city has a more cosmopolitan attitude toward festivals, dances, music, and dress than would be expected from its size.

The city's religious life is divided in the following manner: seven Catholic parishes and churches, seven Lutheran churches, four Methodist churches, two Congregational churches, two Presbyterian, and two Churches of God. Each of the Catholic parishes has its own elementary school and high school. Each of the Lutheran churches has its own elementary school but sends its students to the public high schools upon graduation from the eighth grade. At no time has any of these

the first of these is the fact that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The second is the fact that the system is not a static one, but a dynamic one, in which the various parts are constantly changing and evolving. The third is the fact that the system is not a closed one, but an open one, in which the various parts are constantly interacting with the environment. The fourth is the fact that the system is not a linear one, but a non-linear one, in which the various parts are constantly interacting with each other in a non-linear fashion. The fifth is the fact that the system is not a deterministic one, but a probabilistic one, in which the various parts are constantly interacting with each other in a probabilistic fashion.

The first of these is the fact that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The second is the fact that the system is not a static one, but a dynamic one, in which the various parts are constantly changing and evolving. The third is the fact that the system is not a closed one, but an open one, in which the various parts are constantly interacting with the environment. The fourth is the fact that the system is not a linear one, but a non-linear one, in which the various parts are constantly interacting with each other in a non-linear fashion. The fifth is the fact that the system is not a deterministic one, but a probabilistic one, in which the various parts are constantly interacting with each other in a probabilistic fashion.

The first of these is the fact that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The second is the fact that the system is not a static one, but a dynamic one, in which the various parts are constantly changing and evolving. The third is the fact that the system is not a closed one, but an open one, in which the various parts are constantly interacting with the environment. The fourth is the fact that the system is not a linear one, but a non-linear one, in which the various parts are constantly interacting with each other in a non-linear fashion. The fifth is the fact that the system is not a deterministic one, but a probabilistic one, in which the various parts are constantly interacting with each other in a probabilistic fashion.

religious organizations interfered with the policies of the public schools or tried to impose their interpretation of censorship on the schools.

In certain ways the school imposes censorship with what it believes is conformity with the general community feeling. Students are not permitted to smoke on the grounds of the school and their smoking within the building is strictly prohibited. Teacher supervision is required for any group activity which takes place within the school at any time. Drinking is not tolerated at any time by students or adults.<sup>7</sup>

This self-imposed censorship carries over into the dramatic productions. Since the audience is primarily made up of students from the school, no smoking or pantomiming of it is permitted on the stage. The rule about drinking is not quite so rigid. The only difference is that the glasses and decanters and bottles are permitted if they are necessary to the plot, but no actual drinking is allowed. Further, the director has extended the censorship to obscenities of language, suggestiveness of line, and plot suggestions. These are considered to be a matter of good taste.

The attitude of the administration of the school is such that the production of plays is on an educational basis

---

<sup>7</sup>Information given to faculty of T. L. Handy High School, Faculty Meeting, T. L. Handy High School, Mr. Arthur H. Cansfield, principal, Bay City, Michigan, September, 1950.



• *Staphylococcus aureus* (Staph aureus) is a Gram positive cocci in clusters. It is a facultative anaerobe and is found in the skin, nose, throat, and in the environment. It is a common cause of skin infections, abscesses, and food poisoning.

Figure 1. The effect of the concentration of the *Agrobacterium* suspension on the transformation efficiency of *Agrobacterium* strains.

• *Journal of the American Medical Association*, 2000; 284: 1039-1044

• *Staphylococcus aureus* (Staph aureus) is a Gram positive cocci in clusters. It is a facultative anaerobe and is found in the skin, nose, throat, and in the environment. It is a common cause of skin infections, abscesses, and food poisoning.

1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Lichtenthaler and Whistler (1973). The total chlorophyll content was determined by the method of Arar and Cook (1981).

1. *Journal of the American Medical Association*, 1997; 277: 1033-1036.

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

© 2006 The Authors  
Journal compilation © 2006 Blackwell Publishing Ltd

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040 1041 1042 1043 1044

the 1990s, the number of people in the world who are under 15 years of age is expected to increase from 1.1 billion to 1.5 billion. The number of people aged 65 and over is expected to increase from 200 million to 400 million. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion.

rather than on the level of a money-making proposition. The administration had stated three years earlier as the philosophy for the dramatics program in the school, "Dramatics as a part of our curriculum and a part of our extra-curricular program is to be considered primarily as an educational activity not a money making activity. Our students should learn from it through participation and attendance at your performances."<sup>8</sup>

Since Macbeth posed a great many production problems, a word about the dramatic organization and the facilities for production in Handy High School will be in order. Prior to the production of Macbeth, the yearly drama program at Handy High School had consisted of a fall play and a spring play. The school curriculum included a full-year class in dramatics. As part of the extra-curricular activity of the school, a unit of the National Thespian Society had been organized.

Since Handy High School had been a high school for only one year upon the arrival of the director, firmly-rooted precedence did not dictate the manner of casting the fall and spring plays. All-school casting was discussed with the administration and the director was able to institute it from the beginning of his work in the school. Even though the fall and spring plays were cast on an all-school basis, they were

---

<sup>8</sup>Personal interview with Mr. Arthur H. Cansfield, Principal of T. L. Handy High School, Bay City, Michigan, June, 1949.



sponsored by the senior and junior classes. In return for assuming all financial responsibility and responsibility for advertising, ticket sales, ushering, and the securing of necessary properties and costumes the class sponsoring the play secured the money realized as profit on the production. Sponsorship has not been automatic. The director makes the play choice, presents it to the class in class meeting, asks for a definite working budget, and inquires if the class wants to assume the financial responsibility and sponsor the play. The classes have always done this without question. The plays have been financially successful, clearing no less than four hundred dollars profit.

The director realized that the two-play-a-year system was working successfully, but it was not offering the students of the school a well-rounded experience in drama, for the classics of drama and literature were not being performed. The idea of a third play in the yearly program with the classics in mind was discussed with the administration. Approval was granted. The students in the Thespian Society were consulted and they eagerly agreed to sponsorship.

The class in dramatics has been a fully-accredited class in the school's curriculum and has been a year, or two semesters, in length. It is an elective course open to all grades but is made up largely, ninety percent, of ninth graders. The course matter consists of a brief history of

drama, the reading and discussion of plays, and laboratory classes in stage design, costume design, make-up, and production of one act plays which are used as a means of teaching the fundamentals of stage movement, voice control, and acting. These plays are selected from the literature books used in the English classes or are dramatized incidents from American and world history. When preparations are complete and a play is ready, it is presented in the classrooms where the subject is being studied.

The chapter of the National Thespian Society, even though it is an extra-curricular activity, has been the backbone of the dramatics organization at Handy High School. Because the National Thespian Society recognizes the importance of every individual necessary to a dramatic production and because membership implies they have earned their way, students have come to covet their Thespian memberships. A student gains membership by earning ten points, each point signifying ten hours of work in the fields of acting, costuming, make-up, stage construction or design, or committee work on properties, advertising, ticket sales, or lighting. These points are granted for any of the full-length or one act plays which are presented during the year.

In the yearly drama program, play production has been regarded as an important educational activity by the students and the faculty of the school. This attitude was demonstrated



by the fact that the crews for all phases of these productions were made up of students from other than the dramatics department. The art department designed and executed the stage sets and posters. The wood shop constructed any stage pieces needed. The home making department sewed the costumes. The printing department printed tickets and programs. The metal department manufactured any metallic properties needed. The commercial department typed any scripts or publicity letters requested. Dramatics at Handy High School is truly all-school in every facet of the activity.

Support of dramatics was brought about mainly by the attitude of the administration, which has already been stated, and by the philosophy of the director as to play selection. The director's plan was to produce a play of literary merit by a recent author for the fall play. The spring play was to be a modern comedy or mystery of good quality. The play director had gone a step further in his fall play selections and had kept in mind the subject matter taught within the departments of the school. With the classes in family living, John Van Dreuten's I Remember Mama was the first choice. With the classes in eleventh grade English, Thornton Wilder's Our Town was the second choice. With the classes in American history, Sidney Kingsley's The Patriots was the next choice. Dramatics became recognized by the students and the faculty as a definite part of the educational activity of Handy High

School, and attendance has been increased by the school community, since the public realizes that a good type of play is being performed.

For the first of the series of third plays, Macbeth was the final choice. Through the dramatics program already discussed, the director knew that the school was ready for this type of play. The English department was enthusiastic about helping to promote attendance through the department's classes. The director knew from the experience of working with the students on the all-school casting principal that actors were available to fill the demands of the play adequately. Interest in such a production was great as was indicated by the students and the faculty. From casting plays with large numbers of boys in the casts in the past, the director knew that there would be no difficulty in filling the many male parts in the play.

To better understand other problems of productions which Macbeth entailed, the reader will need to know the general organization at Handy High School and the facilities available.

The auditorium is used during the day by the music department for band and orchestra rehearsals and section rehearsals. Out of an eight period day, the auditorium is used for the showing of movies during the three noon hours to over a thousand students who eat in the cafeteria and do not go home at noon. These activities make any work on the stage during the day impossible.





The music department has always been very cooperative in the use of the stage. Stage sets were put up a week before production for the use of the casts in rehearsals, and the music activities accommodated themselves to the stage set by either practicing on the floor of the auditorium or within the setting.

The evening hours were found to be the best time for play rehearsals. There were several reasons for this: the school is run on a "staggered" schedule with half of the students beginning school in the morning at eight and going until three in the afternoon; the other half were beginning at nine and were going until four in the afternoon. There were two reasons for this: one, the school was built for nine hundred students and accommodates over sixteen hundred; and, two, as has been previously indicated, over half of the students come varying distances to school by buses. Considering these circumstances, afternoon rehearsals did not seem practicable. Since the policy of the Board of Education of Bay City has been to make the schools centers of community activity,<sup>9</sup> the school is open every week-day night for various community activities which include night school classes, committee meetings, and community gatherings of all kinds. There was no question about the building being available. The only conflict on the use of

---

<sup>9</sup>Policies of the Board of Education (mimeographed pamphlet), Board of Education, Bay City, Michigan, November, 1950.

1. The first part of the paper discusses the importance of the research and the objectives of the study. It highlights the need for a comprehensive understanding of the subject matter and the role of the research in advancing knowledge in the field.

2. The second part of the paper provides a detailed overview of the methodology used in the study. It describes the data collection process, the sample size, and the statistical methods employed to analyze the data.

3. The third part of the paper presents the results of the study. It includes a series of tables and figures that illustrate the findings. The results show a significant positive correlation between the variables studied, which is consistent with the hypotheses.

4. The fourth part of the paper discusses the implications of the findings. It explores the practical applications of the research and the potential for future studies. The authors suggest that the findings could be used to inform policy decisions and to guide further research in the area.

5. The fifth part of the paper concludes the study. It summarizes the key findings and reiterates the importance of the research. The authors express their gratitude to the funding agencies and the participants who made the study possible.

-----

1. The first part of the paper discusses the importance of the research and the objectives of the study. It highlights the need for a comprehensive understanding of the subject matter and the role of the research in advancing knowledge in the field.

the auditorium was that on Tuesday nights the stage was used for practice by a night school class in band. Other rooms were available for line rehearsals, however, so that an evening was not lost. Rehearsals were held Monday, Wednesday, and Thursday nights on the stage from seven until nine-thirty o'clock.

Even though evening rehearsals were necessary and the students lived great distances from the school, securing pupil participation has never been a problem. The students have been interested and enthusiastic enough about the program in dramatics to participate in large numbers. Approximately eighty-five students try out for every play, and before a finished production is presented approximately a hundred students participate in the various phases of preparation.

However, there being a wide variety of schedules and travels among the students, the director thought it necessary to devise a play contract form which he has adapted for each of the productions during the last four years at Handy High School. A copy of the contract form used at try-outs for Macbeth reads as follows:

# THE HISTORY OF THE

REIGN OF  
HAROLD GODWINSON  
AND  
WILLIAM THE FIRST

BY  
J. H. P. [Name]

IN TWO VOLUMES.

LONDON:  
[Publisher's Name]

18[Year]

Vol. I.

THE HISTORY OF THE

REIGN OF

WILLIAM THE FIRST

PLAY CONTRACT FOR MACBETH

In trying out for a part in the play Macbeth, I hereby agree to live up to the following conditions if I am assigned a part:

1. I will be on time for all rehearsals.
2. I will schedule all outside engagements in such a manner so that they will not conflict with the rehearsal schedule.
3. I assume the responsibility for learning my lines outside of rehearsals and at the times designated by the director.
4. I will so conduct myself as to contribute in every way to making this play an excellent production and a co-operative project.
5. I understand the only acceptable reason for absence from a rehearsal is illness, and I will contact the director as soon as possible to inform him beforehand of an absence.
6. I will take direction from the director and any students assisting him as direction and not as personal criticism.
7. I will assume the sole responsibility for the care of my costumes.
8. I will not use play rehearsals as an excuse for absence from school or for not doing school work that is required of me by my teachers.

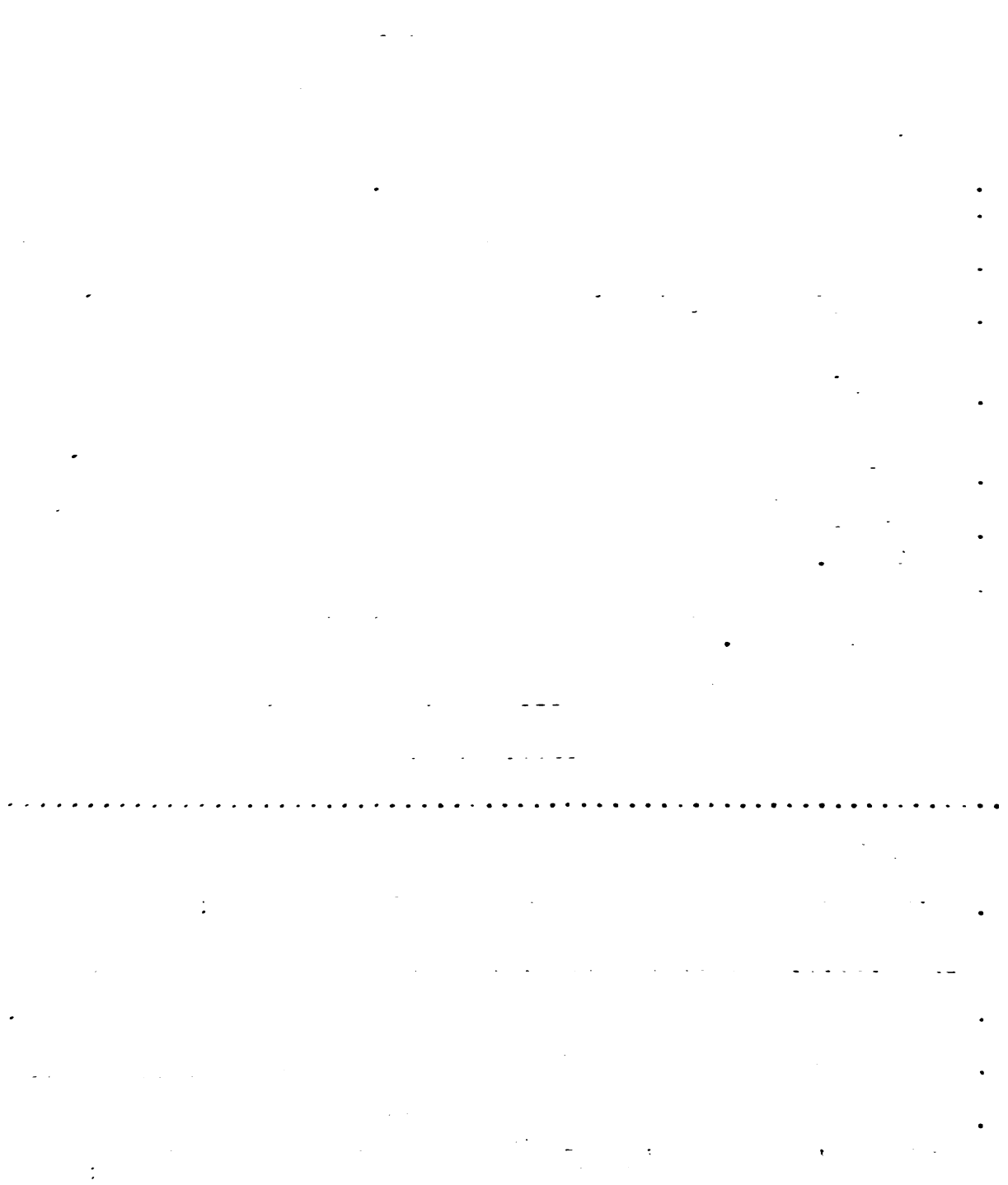
Signed \_\_\_\_\_

Grade \_\_\_\_\_

.....

## NECESSARY INFORMATION

1. I wish to be considered for the following parts: \_\_\_\_\_  
\_\_\_\_\_
2. My scholastic average last marking period was \_\_\_\_\_.
3. Did you receive below a "C" in any subject? Yes \_\_\_\_\_ No \_\_\_\_\_
4. What activities must you attend during the week on Monday, Tuesday, Wednesday, or Thursday nights that might interfere with evening rehearsals on these evenings from 7 to 9:30?



This contract form is useful for several reasons: it states the responsibilities of the student in accepting a part in the play, lets the director know the scholastic ability and standing of the student, and informs the director as to any possible conflicts which may arise as to scheduling rehearsals. These contracts are adhered to very rigidly by the director and the students realize their responsibilities in signing them.

For the production of any play at Handy High School the following facilities were available to use. The auditorium is located in a wing separate from the rest of the school. It seats eight hundred and seventy-five people on its inclined main floor; there is no balcony. The stage has a proscenium arch thirty-six feet wide and sixteen feet high. The stage apron from the act curtain to the outer edge is six feet deep. From the act curtain to the back wall the stage is twenty-four feet deep three feet of this depth is taken off by six foot high wooden cabinets which are used for the storage of musical instruments. There is an area of six feet by ten feet on each side of the stage which is the off stage space. On stage left most of this space is taken up by a permanent box in which the grand piano is stored. On stage right there is a seven foot high metal catwalk about one-half the depth of the stage from which most of the over head rigging is controlled. This rigging is fastened to the grid which is twenty-four feet from the floor of the stage making the grid too low for the flying of scenery





into the loft but usable for hanging ceiling pieces and lighting equipment. On stage left eight feet off of the floor and above the piano case is a scenery storage loft which is not usable for storage during the progress of a show because of its inaccessibility. Stage pieces such as platforms and steps are stored on the top of the music cabinets and the piano case.

In the off stage area on stage right is located the light control board. The stage is equipped with three border strips overhead and one foot light strip; each of these strips has an independently controlled bank of red, white, and blue lights. The controls consist of twelve rheostats. Other lighting equipment consists of six five hundred watt baby spot lights and twelve one hundred and fifty watt show case lights. This is the equipment that was used for lighting the production of Macbeth.

Below the stage are two dressing rooms. The larger one is thirty-six feet long and twelve feet wide. This is used for costume storage and as a make-up room. Off of this room is a lavatory which includes three lavatories with hot and cold water besides its toilet facilities. The second dressing room is next to the larger one and is a bare room with dimensions of eighteen feet by eighteen feet.

\_\_\_\_\_

the 1990s, the number of people in the world who are under 15 years of age is expected to increase from 1.1 billion to 1.5 billion. The number of people aged 65 and over is expected to increase from 200 million to 400 million. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion.

1. The first step is to identify the variables involved in the problem. In this case, the variables are the number of hours worked (H) and the number of hours of leisure (L). The total number of hours available is 24 hours per day.

• • • • •

## CHAPTER II

### ADAPTED SCRIPT FOR MACBETH

#### PART A. AN INTRODUCTION TO THE SCRIPT

A brief description of the staging evolved would be an aid to better understanding the script as it was adapted by the writer for high school production. The writer, as director of the production, was aware that the arrangement of the scenes would be conditioned by the limitations posed by the proscenium stage of T. L. Handy High School. He knew, also, that the fluidity of scene movement and simplicity of scene shifting would decide whether the production would be smooth running or not. Margaret Webster in her book Shakespeare without Tears states:

Shakespeare's time rhythm is badly jarred by our scene waits, which in his theatre did not exist. The scenes flowed into each other, often marked by a musical "flourish" or "sennet" to introduce fresh sets of characters.<sup>1</sup>

The scene divisions indicated in almost all modern editions are the entirely gratuitous invention of an eighteenth century editor, Nicholas Rowe . . . It is important that we clear our minds of anything which obstructs the unbroken flow of Shakespeare's writing, and that in staging we should eliminate as far as humanly possible the breaks and checks which scene changes impose on it.<sup>2</sup>

---

<sup>1</sup>Webster, op. cit., page 57.

<sup>2</sup>Ibid., page 58.

Realizing these problems, the director consulted his stage designer, the art teacher in Handy High School. The basic needs of the script were considered and a stage plan was developed to meet them. A detailed discussion of these plans will be found in Chapter V.

The plan which was developed to meet the needs of the script can be divided into two parts. The first part includes that portion of the staging which was permanent. Three pairs of flats were installed in wing position to form three false proscenium arches and platforms were arranged to form a triangle with its apex upstage and the legs open to the audience. There were two series of hinged folding pieces. The first pair was hinged to the flats forming the first down stage false proscenium arch. When either of these was unfolded it formed a small acting area downstage. The other hinged folding pieces were fastened to the upstage flats forming the third false proscenium arch and formed a backing for outdoor scenes against the apex of the triangle of the platforms.

There were four moveable pieces of scenery which were set against the outside of the apex of the triangle of the platforms to make castle walls, a castle tower, and an arched castle doorway.

Overhead, pieces of scenery were lowered from the fly position to complete the false proscenium arches. These were designed to coincide with outdoor and indoor scenes.



The stage as thus set up for the production of Macbeth had four areas in which scenes could be acted: number one, the stage right area formed by the folding wing was used for scenes which involved few people; number two, the stage left area formed by the other folding wing was used to alternate with area one; number three, the area on top of the platforms, was used mainly for the witches' scenes; and, number four, the entire stage, was used for scenes demanding wide movement or large numbers of people.

The following is the plan of production that was used with these areas:

#### ACT I

Scene 1. A desert place ..... area 3.

Scene 2. A camp near Forres ..... area 1.

Scene 3. A heath near Forres ..... area 4.

Scene 4. Forres. The palace ..... area 2.

Scene 5. Inverness. Macbeth's castle.... area 1.

#### Scene Curtain

Scene 6. Macbeth's castle ..... area 4.

Scene 7. The same ..... area 4.

#### ACT II

Scene 1. Macbeth's castle ..... area 4.

Scene 2. The same ..... area 4.

Scene 3. The same ..... area 4.

#### Act Curtain





BACK DROP

POSITION OF ARCH  
AND AREAS IN USE

D

POSITION OF TOWER IN USE

POSITION OF CASTLE WALL IN USE

POSITION OF DAIS IN USE

IN USE  
WITCHES EXTERIOR CONTOUR  
NOT IN USE

H

POSITION OF CASTLE  
WALL IN USE

S

LOCATION OF  
EXTERIOR  
BORDER  
LOCATION OF  
CASTLE  
BORDER

G

AREA III

S INDICATES THREE  
POSITIONS OF  
AUXILIARY STEPS

B

F

POSITION OF WITCHES  
CREAG IN USE.

A

AREA I

AREA IV - ENTIRE STAGE

AREA II

POSITION OF SIDE  
FLIPPER UNITS  
IN USE  
NOT IN USE

E

MACBETH  
FLOOR PLAN 211.54

FLOOR PLAN FOR MACBETH  
SHOWING PERMANENT SET

## ACT III

Scene 1. The palace ..... area 4.

Scene 2. The same ..... area 4.

Scene 3. The same ..... area 4.

Scene Curtain

## ACT IV

Scene 1. The heath ..... area 4.

Scene 2. Fife. Macduff's castle ..... area 2.

Scene 3. England. Before king's palace . area 1.

Act Curtain

## ACT V

Scene 1. Dunsinane. In the castle ..... area 4.

Scene 2. The same ..... area 4.

Scene Curtain

Scene 3. Country near Dunsinane ..... area 4.

Scene 4. Another part of the field ..... area 4.

Scene 5. Another part of the field ..... area 4.

Act Curtain

The term "Scene Curtain" indicates the act curtain was closed for one minute to execute scenery changes. It was closed and opened again without turning on the house lights. Likewise, "Act Curtain" signifies closing the curtain for a ten minute intermission.

Any stage movements or placements which are given for the actors within a scene are designated for the given area in which the scene was played.



These movements and placements are confined to the following terms: stage right, the actors' right; stage left, the actors' left; downstage, toward the audience; upstage, toward the back of the stage and away from the audience; and center stage, the center of the area which is being used for the scene.

As may be seen by the accompanying diagram of the floor plan used in the production, the letters a, b, c, d, e, f, g, and h denote entrance and exit placements on the set.

The numbers which appear in red ink at the right hand of the script indicate the changes that were made in the adaptation. The following numbers refer to the indicated changes:

1. Speech or speeches out for faster movement.
2. Substitution for words or word meanings no longer used, or deletion or substitution because of vocabulary limitations of cast and audience.
3. Minor changes in sentence structure to make dialogue more intelligible to the audience.
4. Words or lines deleted to make speech more acceptable to the school audience: profanity, obscenities.
5. Scene cut to expedite production.
6. Scene omitted to expedite production.
7. Scene combined to aid in staging the play.

A full discussion of these changes will be found in Chapter III under the title "Script Adaptations."

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

...the ... of ...

PART B: THE SCRIPT FOR MACBETH AS ADAPTED  
FOR HIGH SCHOOL PRODUCTION

ACT I

Scene 1. A desert place. (a,b,c)

(Thunder and lightning.(1) Enter three witches.)(2)

First Witch: When shall we three meet again  
In thunder, lightning, or in rain?

Second Witch: When the hurlyburly's done,  
When the battle's lost and won.

Third Witch: That will be ere the set of sun.

First Witch: Where the place?

Second Witch: Upon the heath.

Third Witch: There to meet with Macbeth. (3)

First Witch: I come, Graymalkin. (4)

Second Witch: Paddock calls. (5)

Third Witch: Anon.

All: Fair is foul, (6)(d) and foul is fair  
Hover through the fog and filthy air. (7)(e)  
(EXEUNT)

Scene 2. A camp near Forres.

(ALARM WITHIN. (a)(b) ENTER DUNCAN, MALCOLM, DONALBAIN,  
LENNOX. MEETING A BLEEDING SERGEANT.) (1)

Duncan: What bloody man is that? (2) He can report,  
As seemeth by his plight, of the revolt  
The newest state.

Malcolm: This is the sergeant  
Who like a good and hardy soldier fought  
'Gainst my captivity. (3) Hail, brave friend!  
Say to the King the knowledge of the broil  
As thou didst leave it.

Sergeant: (4) Doubtful it stood,  
As two spent swimmers, that do cling together  
And choke their art. The merciless Macdonwald

## ACT I, Scene 1 - Area III

## Business

## Cues

- 
- |   |  |
|---|--|
| 1. Witches cackle   | a. Start drum roll                         |
| 2. Witches arranged in triangular order: witch one, witch three, witch two. | b. Open curtain                            |
| 3. Lifts L hand to accent "Macbeth".  | c. Bring up lights on Area III. Stop drum. |
| 4. Looks to L.  | d. Start drum roll.                        |
| 5. Looks to R.  | e. Take lights down on Area III.           |
| 6. Weave in unison.   |  |
| 7. Remain in place for Scene 3.   |  |

## ACT I, Scene 2 - Area I

- 
- |  |                         |
|--|-------------------------|
| 1. Order of entrance: Duncan, Malcolm, Donalbain, Lennox from E-F to Area I. | a. Alarum from trumpet. |
|  | b. Lights up on Area I. |
| 2. Sergeant from F-G   |                         |
| 3. Malcolm helps sergeant to floor D.S.C.                                    |                         |
| 4. Sergeant on R side held up by Malcolm.                                    |                         |



ACT I, Scene 2 - Area I

Business

Cues

- 
5. Raises hand to stop king.
  6. Points to Donalbain.
  7. Exit A-B.
  8. Looks SL.
  9. Ross enters E-F.
  10. Ross bows and kneels.

Sergeant:           Showed like a rebel's wench.<sup>4</sup> But all's too weak;  
For brave Macbeth--well he deserves that name--  
Disdaining fortune, with his brandished steel,  
Which smoked with bloody execution,  
Till he unseamed him from the nave to the chaps,  
And fixed his head upon our battlements.

Duncan:           O valiant cousin! worthy gentleman!

Sergeant:                               (5)Mark, king of Scotland, mark!  
No sooner justice had with valor armed  
Compelled these skipping kerns to trust their heels,  
But the Norwryan lord, surveying vantage,  
With furbished arms and new supplies of men  
Began a fresh assault.

Duncan:                               Dismayed not this  
Our captains, Macbeth and Banquo?

Sergeant:                               Yes;!  
As sparrows eagles, or the hare the lion.  
But I am faint, my gashes cry for help.

Duncan:           So well thy words become thee as thy wounds;  
They smack of honor both. Go get him surgeons.(6)

(EXIT SERGEANT ATTENDED BY DONALBAIN.)(7)

Duncan:           (8) Who comes here?

(ENTER ROSS.)(9)

Malcom:                               The worthy Thane of Ross.

Duncan:           What a haste looks through his eyes! So  
                    should he look  
That seems to speak things strange.

Ross:                               God save the king!(10)

Duncan:           Whence comest thou, worthy thane?

Ross:                               From Fife, great king!  
Where the Norwegian banners flout the sky  
And fan our people cold. Norway himself,  
With terrible numbers,  
Assisted by the most disloyal traitor,  
The thane of Cawdor, began a dismal conflict;  
Till valor's minion, Macbeth, leaped in proof,  
Confronted him with self-comparisons

ACT I, Scene 2 - Area I

Business

Cues

---

11. To Boss. King extends hand and helps him rise.

12. Boss bows and exits E-F.

13. Duncan and Malcolm exeunt A-B.

b. Lights dim out on Area I.

ACT I, Scene 3 - Area III

---

1. A hiss from witch 2, a growl from witch 3.

a. Begin drum roll

2. All three cackle with laughter.

b. Three witches in Area III where they have been since Scene 1.

3. More laughter.

c. Lights up on Area III.

Ross: Point against point rebellious;<sup>3</sup> and, to conclude,  
The victory fell on us.

Duncan: Great happiness! But, now  
No more that thane of Cowdor shall deceive  
Our bosom interest. (11) Go pronounce his  
present death,  
And with his former title greet Macbeth.

Ross: I'll see it done. (12)

Duncan: What he hath lost noble Macbeth hath won. (13)  
(EXEUNT.)(b)

Scene 3. A heath near Forres.

(THUNDER.(a) ENTER THE THREE WITCHES.)(b)(c)

First Witch: Where hast thou been, sister?

Second Witch: Killing swine.

Third Witch: Sister, where thou?

First Witch: A sailor's wife had chestnuts in her lap,  
And munched, and munched, and munched. "Give  
me," quoth I.  
"Aroint thee, witch!"(1) the rump-fed ronyon  
cries,  
Her husband's to Aleppo gone, master of the  
Tiger;  
But in a sieve I'll thither sail,  
And, like a rat without a tail,  
I'll do, and I'll do, and I'll do.(2)

Second Witch: I'll give thee a wind.

First Witch: Thou'rt kind.

Third Witch: And I another.

First Witch: I myself have all the other,  
And the very ports they blow,  
All the quarters that they know  
I' the shipman's card. (3)  
I will drain him dry as hay:  
Sleep shall neither night nor day  
Hang upon his penthouse lid;  
He shall live a man forbid.  
Weary se'nnights nine times nine

Buelt

## ACT I, Scene 3 - Area III

## Business

## Cues

- 
- |  |                                |
|--|--------------------------------|
| 4. First witch fumbles in pocket.                    | d. Drum beat                   |
| 5. Holding it up.                                    | e. Lights start up on Area IV. |
| 6. Scamper to DSL platform.                          | f. Lights up on Area IV.       |
| 7. Form a circle clasping hands.                     |                                |
| 8. Circle R.   |                                |
| 9. Circle L.   |                                |
| 10. Circle R.  |                                |
| 11. Stop. Look off R.                                |                                |
| 12. Scamper back to original position laughing.      |                                |
| 13. Enter A-B. Macbeth and then Banquo. Start to XL. |                                |
| 14. Banquo sees witches and stops DSL.               |                                |
| 15. Addressing witches from DR platform.             |                                |
| 16. On to DL platform.                               |                                |
| 17. Gasps of astonishment from Macbeth.              |                                |
| 18. Banquo XL to Macbeth.                            |                                |
| 19. Turns R to witches.                              |                                |

First Witch: Shall he dwindle, peak and pine;  
Though his bark cannot be lost,  
Yet it shall be tempest-tost.  
Look what I have. (4)

Second Witch: Show me, show me.

First Witch: Here I have a pilot's thumb, (5)  
Wrecked as homeward he did come.

(DRUMS WITHIN.)(d)(e)

Third Witch: A drum, a drum!  
Macbeth doth come. (6)(7)

All: The weird sisters, hand in hand,  
Posters of the sea and land, (8)  
Thus do go about, about; (9)  
Thrice to thine and thrice to mine (10)  
And thrice again, to make up nine. (11)  
Peace the charm's wound up. (f)(12)

(ENTER MACBETH AND BANQUO)(13)

Macbeth: So foul and fair a day I have not seen. (14)

Banquo: How far is't called to Forres? (15) What are  
these  
So withered and so wild in their attire,  
That look not like the inhabitants of the earth,  
And yet are on it? Live you? or are you aught,  
That man may question? You seem to understand me,  
By each at once her choppy finger laying  
Upon her skinny lips. You should be women,  
And yet your beards forbid me to interpret  
That you are so.

Macbeth: (16) Speak, if you can. What are you?

First Witch: All Hail, Macbeth! hail to thee thane of Glamis!

Second Witch: All Hail, Macbeth! hail to thee, thane of Cawdor!

Third Witch: All Hail, Macbeth! that shalt be king hereafter!  
(17)

Banquo: Good sir, (18) why do you start, and seem to fear  
Things that do sound so fair? (19) I' the name  
of truth,  
Are ye fantastical, or that indeed  
Which outwardly ye show? My noble partner

## ACT I, Scene 3

"The weird sisters, hand in hand,  
Posters of the sea and land....."







ACT I, Scene 3 - Area IV

Business

Cues

---

20. Banquo starts.

21. Witches turn P as if to go.

22. Macbeth moves U S toward witches.

23. Turns L to Banquo. Witches exit  
B-C.

24. A step U S and sees they are gone.

25. To Macbeth.

26. Moves D.S to Macbeth.

Banquo: You greet with present grace and great prediction  
Of noble having and of royal hope,  
That he seems rapt withal; to me you speak  
not.  
If you can look into the seeds of time,  
And say which grain will grow and which will  
not,  
Speak then to me, who neither beg nor fear  
Your favors nor your hate.

First Witch: Hail!

Second Witch: Hail!

Third Witch: Hail!

First Witch: Lesser than Macbeth, and greater.

Second Witch: Not so happy, yet much happier.

Third Witch: Thou shalt get kings, though thou be none; (20)  
So all hail, Macbeth and Banquo!

First Witch: Banquo and Macbeth, all hail! (21)

Macbeth: Stay, you imperfect speakers, (22) tell me more.  
By Sinel's death I know I amthane of Glamis;  
But how of Cawdor? (23) Thethane of Cawdor  
lives  
A prosperous gentleman; and to be king  
Stands not within the prospect of belief,  
No more than to be Cawdor. Say from whence  
You owe this strange intelligence, or why  
Upon this blasted heath you stop our way  
With such prophetic greeting? Speak, I charge  
you. (24)

(WITCHES VANISH.)

Banquo: The earth hath bubbles, as the water has,  
And these are of them. (25) Wither are they  
vanished?

Macbeth: Into the air; and what seemed as real<sup>2</sup> melted  
As breath into the wind. Would they had stayed!

Banquo: Were such things here as we do speak about? (26)  
Or have we eaten on the insane root  
That takes the reason prisoner?

## ACT I, Scene 3 - Area IV

Business

Cues

---

27. Turns R.

28. Enter from E-F.

29. Ross and Angus bow.

Macbeth: Your children shall be kings.

Banquo: You shall be king.

Macbeth: And the thane of Cawdor too: went it not so?

Banquo: To the selfsame tune and words. (27) Who's  
here?

(ENTER ROSS AND ANGUS.) (28)

Ross: The king hath happily received, Macbeth,  
The news of thy success; and when he reads  
Thy personal venture in the rebels' fight,  
His wonders and praises do contend  
Which should be thine or his.' As thick as hail  
Came post with post; and every one did bear  
Thy praises in his kingdom's great defense,  
And poured them down before him.

Angus: We are sent  
To give thee from our royal master thanks;  
Only to herald thee into his sight  
Not pay thee.

Ross: And, for an earnest of a greater honor,  
He bade me, from him, call thee thane of Cawdor;  
In which addition, hail, (29) most worthy thane!  
For it is thine.

Banquo: (ASIDE.) What, can the devil speak true?

Macbeth: The thane of Cawdor lives; why do you dress me  
In borrowed robes?

Angus: Who was the thane lives yet;  
But under heavy judgment bears that life  
Which he deserves to lose. Whether he was  
combined  
With those of Norway, or did line the rebel  
With hidden help and vantage, or that with both  
He labored in his country's wreck, I know not;  
But treasons capital, confessed and proved,  
Have overthrown him.

Macbeth: (ASIDE.) Glamis, and thane of Cawdor!  
The greatest is behind.

(TO ROSS AND ANGUS.)

Thanks for your pains.

ACT I, Scene 3 - Area IV

Business

Cues

---

30. Banquo, Ross, Angus Converse  
D S L. Macbeth X to D S R.

31. All turn to look at Macbeth.

32. Steps toward Macbeth.

33. Starts back to group. Stops  
to talk to Banquo.

(TO BANQUO.)

Do you not hope your children shall be kings,  
When those that gave the thane of Cawdor to me  
Promised no less to them?

Banquo: But 'tis strange;  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray 's  
In deepest consequence.  
Cousin, a word, I pray you. (30)

Macbeth: (ASIDE.)  
Two truths are told,  
As happy prologues to the swelling act  
Of the imperial theme.--I thank you gentlemen.  
(ASIDE.)  
This supernatural soliciting  
Cannot be ill, cannot be good. If ill,  
Why hath it given me prophecy<sup>2</sup>of success,  
Commencing in a truth? I am thane of Cawdor;  
If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs.<sup>2</sup>  
My thoughts, whose murder yet is but fantastical,  
Shakes so my single state of man that function  
Is smothered in surmise, and nothing is  
But what is not.

Banquo: Look, how our partner's rapt. (31)

Macbeth: (ASIDE.)  
If chance will have me king, why, chance may  
crown me,  
Without my stir.

Banquo: New honors come upon him,  
Like our strange garments, cleave not to their  
mold  
But with the aid of use.

Macbeth: (ASIDE.)  
Come what come may,  
Time and honor runs through the roughest day.

Banquo: Worthy Macbeth, (32) we stay upon your leisure.

Macbeth: Give me your favor. (33) My dull brain was  
wrought  
With things forgotten.' Let us toward the king.



ACT I, Scene 3 - Area IV

Business

Cues

---

24. Off L at E-F.

g. Lights down on Area IV.

h. Curtain closes.

Folding pieces from A and E are brought out for next scenes. Chair stage R and L.

ACT I, Scene 4 - Area II

---

1. Duncan seated on throne C.  
Malcom to R, Donalbain to L when  
lights come on.

a. Curtain opens.

b. Lights up on Area II.

2. To Malcom.

c. Flourish sounded.

3. Bows to Duncan.

4. Enter from A-B.

5. Kneels before king.

6. Macbeth rises.

7. Banquo enters A-B.

8. Banquo kneels.

9. King rises and extends hand to  
aid Banquo in rising.

Macbeth: (TO BANQUO.)  
Think upon what hath chanced, and, at more time,  
The interim having weighed it, let us speak  
Our free hearts to each other.

Banquo: Very gladly.

Macbeth: Till then, enough. Come, friends (34)(g)  
(EXEUNT.)(h)

Scene 4. Forres. The palace. (a)(b)

(FLOURISH.(c) ENTER DUNCAN, MALCOLM, DONALBAIN.)(1)

Duncan: Is execution done on Cawdor? (2) Are not  
Those in commission yet returned?

Malcom: My liege, (3)  
They are not yet come back. But I have spoke  
With one that saw him dead; who did report  
That very frankly he confessed his treasons,  
Implored your highness' pardon and set forth  
A deep repentance. Nothing in his life  
Became it like the leaving it; he died  
As one that had been studied in his death  
To throw away the dearest thing he owned<sup>2</sup>  
As 'twere a careless trifle.

Duncan: There's no art  
To find the mind's construction in the face;  
He was a gentleman on whom I built  
An absolute trust.

(ENTER MACBETH.)(4)

O worthiest cousin!  
The sin of my ingratitude even now  
Was heavy on me. Only I have left to say,  
More is thy due than more than all can pay.

Macbeth: The service and loyalty I owe,  
In doing it, pays itself. (5) Your highness'  
part  
Is to receive our duties; (6) and our duties (7)  
Are to your throne and state children and servants.

Duncan: Welcome hither; (8)  
I have begun to plant thee, and will labor  
To make thee full of growing. Noble Banquo, (9)  
That hast no less deserved, nor must be known

## ACT I, Scene 4

"There's no art  
To find the mind's construction in the face..."



ACT I, Scene 4 - Area II

Business

Cues

---

10. King holds hand aloft.

11. A movement of joy from Malcom; a start and a scowl from Macbeth.

12. Duncan to Macbeth. Duncan sits.

13. Bows. Moves to S R. Malcom, Banquo, Donalbain turn to king. Pantomime conversation.

14. Aside direct to audience from D S L.

15. Exit A-B.

16. Rises as if to go. Hold positions while lights go down and out.

d. Lights down and out on Area II.

There is no wait between scenes. The lights go down on one scene and up on the other.

ACT I, Scene 5 - Area I

---

1. Lady Macbeth is seated in chair while the lights come up.

a. Lights up on Area I.

2. Rises slowly as she reads phrase.

Duncan: No less to have done so, let me infold thee  
And hold thee to my heart.

Banquo: There if I grow,  
The harvest is your own.

Duncan: (10) Sons, kinsmen, thanes/  
And you whose places are the nearest, know  
We will establish our estate upon  
Our eldest, Malcom (11) whom we name hereafter  
The Prince of Cumberland. (12) From hence to  
Inverness,  
And bind us further to you.

Macbeth: I'll be myself the harbinger and make joyful<sup>2</sup>  
The hearing of my wife with your approach;  
So humbly take my leave.

Duncan: My worthy Cawdor!

Macbeth: (ASIDE.)(14)  
The Prince of Cumberland! That is a step  
On which I must fall down, or else o'erleap,  
For in my way it lies. Stars hide your fires;  
Let not light see my black and deep desires;  
The eye wink at the hand; yet let that be  
Which the eye fears, when it is done, to see.

(EXIT MACBETH.)(15)

Duncan: True, worthy Banquo; he is full so valiant,  
And in his commendations I am fed;  
It is a banquet to me. Let's after him,(16)  
Whose care is gone before to bid us welcome.  
He is a peerless kinsman.

(EXIT ALL.)

Scene 5. Inverness. Macbeth's castle. (a)

(ENTER LADY MACBETH, READING A LETTER.) (1)

Lady Macbeth: "They met me in the day of success; and I have  
learned by the perfectest report, they have  
more in them than mortal knowledge. When I  
burned in desire to question them further,  
they made themselves air, into which they  
vanished. Whiles I stood rapt in the wonder  
of it, came missives from the king, who all-  
hailed me 'Thane of Cawdor'; (2) by which

ACT I, Scene 5 - Area I

Business

Cues

---

3. Rising inflection.

4. Passes over remainder of  
letter hurriedly.

5. Crushes letter in hands.

6. Moves D R.

7. Seyton enters L at F-C. He X  
to her and kneels.

8. Seyton rises.

9. Seyton bows.

Lady Macbeth: title, before, these weird sisters saluted me, and referred to me the coming on of time, with 'Hail, king that shalt be.' (3) This have (4) I thought good to deliver thee, my dearest partner of greatness, that thou mightest not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell."(5)

Glamis thou art, and Cawdor; and shalt be  
 What thou art promised. (6) Yet do I fear thy  
     nature;  
 It is too full O' the milk of human kindness  
 To catch the nearest way. Thou wouldst be  
     great;  
 Art not without ambition, but without  
 The illness should attend it. What thou  
     wouldst highly  
 That wouldst thou holily; wouldst not play  
     false,  
 And yet wouldst wrongly win. Thou 'ldst have,  
     great Glamis,  
 That which cries, "Thus thou must do, if thou  
     have it",  
 And that which rather thou dost fear to do  
 Than wishest should be undone. Hie thee hither,  
 That I may pour my spirits in thine ear,  
 And chastise with the valor of my tongue  
 All that impedes thee from the golden round,  
 Which fate and metaphysical aid doth seem  
 To have crowned thee withal. (7)

(ENTER A MESSENGER...SEYTON.)

What is your tidings?

Seyton: The king comes here tonight.

Lady Macbeth: Thou'rt mad to say it.  
 Is not thy master with him? Who, were't so,  
 Would have informed for preparation.

Seyton: So please you, (8) it is true; our thane is  
     coming.  
 One of my fellows had the speed of him,  
 Who, almost dead for breath, had scarcely more  
 Than would make up his message.

Lady Macbeth: Give him tending; (9)  
 He brings great news.



ACT I, Scene 5 - Area I

Business

Cues

- 
10. Exit Seyton A-B.
  11. She looks R after Seyton.
  12. Crouches.
  13. Lifts imaginary dagger in L hand.  
Then she sees Macbeth who enters E-F.
  14. Deep curtsey to floor.
  15. He helps her up. Embraces her.
  16. Breaks embrace. Steps D S L.
  17. Turns R, looks at her, X back  
to chair and sits.
  18. Lady Macbeth moves to back of  
chair. Talks to him over his L  
shoulder.
  19. Turns L from him, walks U S R,  
turns back.
  20. Hold positions while curtain  
is drawn.

b. Draw Curtain.

While curtain is drawn, the folding pieces at A and E are folded back. The witches folding pieces at D and H are folded back. The castle walls and tower are put in place.

(EXIT SEYTON.)(10)

Lady Macbeth: (11) The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements. Come, you spirits  
That tend on mortal thoughts, unsex me here,  
And fill me from the crown to the toe top-ful  
Of direst cruelty! make thick my blood;  
Stop up the access and passage to remorse,  
That no compunctuous visitings of nature  
Shake my fell purpose. (12) Come thick night,<sup>4</sup>  
And pall thee in the dunnest smoke of hell, (13)  
That my keen knife see not the wound it makes,  
Nor Heaven peep through the blanket of the dark,  
To cry, "Hold, hold!"

(ENTER MACBETH.)

Great Glamis! worthy Cawdor! (14)  
Greater than both, by the all-hail hereafter!  
Thy letters have transported me beyond  
This ignorant present, and I feel now  
The future in the instant. (15)

Macbeth: My dearest love, (16)  
Duncan comes here tonight.

Lady Macbeth: And when goes hence?

Macbeth: Tomorrow, (17) as he purposes.

Lady Macbeth: O, never (18)  
Shall sun that morrow see!  
Your face, my thane, is a book where men  
May read strange matters. To beguile the time  
Look like the time; bear welcome in your eye,  
Your hand, your tongue; look like the innocent  
flower  
But be the serpent under it. (19) He that's  
coming  
Must be provided for; and you shall put<sup>2</sup>  
This night's business into my dispatch!

Macbeth: We will speak further.

Lady Macbeth: Only look up clear;  
To alter favor ever is to fear.  
Leave all the rest to me. (20)

(EXEUNT.)(b)

ACT I, Scene 6 - Area IV

Business	Cues
1. Enter between F-E in order mentioned.	a. Lights up on Area IV.
	b. Open curtain.
2. Gestures U S C to walls and tower.	c. Lights out on Area IV.
3. Enter B-C.	
4. Deep curtsey from D S R platform.	
5. King X to platform and helps her rise.	
6. Slight curtsey.	
7. Takes her R hand with his L and they lead the rest out B-C.	

ACT I, Scene 7 - Area IV

1. Servants enter E-F, X, and exit B-C carrying dishes and trays.	a. Lights up on Area IV.
2. Two servants bring in bench from B-C and place it D R. Exit E-F.	
3. Macbeth enters B-C. He looks back off B-C from platform.	
4. Advances D S R to bench.	

Scene 6. Before Macbeth's Castle. (a)(b)

(ENTER DUNCAN, MALCOM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS.)(1)

Duncan: This castle (2) hath a pleasant seat; the air  
Nimble and sweetly recommends itself  
Unto our gentle senses./

(ENTER LADY MACBETH.)(3)

Duncan: See, see, our honored hostess.  
The love that follows us sometime is our trouble,  
Which still we thank as love./

Lady Macbeth: All our service (4)  
In every point twice done and then done double  
Were poor and single business to contend  
Against those honors deep and broad wherewith  
Your majesty loads our house; for those of old,  
And the late dignities heaped up to them  
We will pray for you. (5)2

Duncan: Where's the thane of Cawdor?  
We coursed him at the heels, and had a purpose  
To be his purveyor; but he rides well;  
And his great love, sharp as his spur, hath  
helped2  
Him to his home before us. Fair and noble  
Hostess,  
We are your guest tonight.

Lady Macbeth: Your servants, ever. (6).

Duncan: Give me your hand; (7)  
Conduct me to mine host. We love him highly,  
And shall continue our graces toward him.  
By your leave, hostess.

(EXEUNT.)

Scene 7. Macbeth's castle. (a)

(ENTER A SEWER, (1) AND DIVERS SERVANTS WITH DISHES AND SERVICE,  
AND PASS OVER THE STAGE. (2) THEN ENTER MACBETH.)(3)(4)

Macbeth: If it were done when 'tis done, then 'twere  
well  
It were done quickly. If the assassination

ACT I, Scene 7 - Area IV

Business

Cues

---

5. Sits on bench.
6. Enter from B-C.
7. Comes down to him.
8. He turns away from her.
9. Advances closely to him.  
He turns further away.
10. Turns back to her.

Macbeth: Could trammel up the consequence, and catch  
 With his surcease success;2(5) this even-  
 handed justice  
 Commends the ingrediants of our poisoned chalice  
 To our own lips. He's here in double trust;  
 First, as I am his kinsman and his subject,  
 Strong both against the deed; then, as his host,  
 Who should against his murderer shut the door,  
 Nor bear the knife myself. Besides this Duncan  
 Hath born his faculties so meek, hath been  
 So clear in his great office, that his virtues  
 Will plead like angels. I have not a spur  
 To prick the sides of my intent, but only  
 Vaulting ambition, which o'erleaps itself  
 And falls on the other.

(ENTER LADY MACBETH.)(6)

How Now! what news?

Lady Macbeth: He has almost supped. (7) Why have you left  
 the chamber?

Macbeth: Hath he asked for me?

Lady Macbeth: Know you not he has?

Macbeth: We will proceed no further in this business. (8)  
 He hath honored me of late. (9)2

Lady Macbeth: Was the hope drunk  
 Wherein you dressed yourself? Hath it slept  
 since?  
 And wakes it now, to look so green and pale  
 At what it did so freely? From this time  
 Such I account thy love. Art thou afraid  
 To be the same in thine own act and valor  
 As thou art in desire?'

Macbeth: I pray thee, peace.2 (10)  
 I dare do all that may become a man;  
 Who dares do more is none.

Lady Macbeth: What beast was't, then  
 That made you break this enterprise to me?  
 When you durst do it, then you were a man;  
 And, to be more than what you were, you would  
 Be more the man.2 I have given birth, and know  
 How tender 'tis to love the babe that milks me;  
 I would, while it was smiling in my face,

ACT I, Scene 7 - Area IV

Business

Cues

---

11. Burst of laughter from off stage R.

12. Macbeth rises, X L.

13. Turns R back to her.

14. She X to him, takes his hand.

15. She releases his hands.

16. Gestures R hand to B-C.

17. Off B-C together

b. Lights slowly down to one half.

There was no time wait between these scenes. The next scene began as soon as the lights were dimmed.





ACT II, Scene 1 - Area IV

Business	Cues
<hr/>	
1. From F-G to D S L. Banquo R and Fleance L.	a. Lights remain at one half through the scene
2. Starts R to leave. X up to R.	
3. Hands sword to Fleance.	
4. From B-C.	
5. Grabs sword from Fleance. Steps back a pace.	
6. Comes D S R.	
7. X R to Macbeth.	
8. Takes jewel from pocket. Hands it to Macbeth.	

ACT II

Scene 1. Court of Macbeth's castle. (a)

(ENTER BANQUO, AND FLEANCE (1) BEARING A TORCH BEFORE HIM.)

Banquo: How goes the night, boy?<sup>3</sup>

Fleance: The moon is down; I have not heard the clock.

Banquo: And she goes down at twelve.

Fleance: I take 't, 'tis later, sir. (2)

Banquo: Hold, take my sword. (3) There's husbandry in  
heaven;  
Their candles are all out. Take thee that  
too.  
A heavy summons lies like lead upon me,  
And yet I would not sleep.

(ENTER MACBETH AND SEYTON)(4)

Give to me my sword. (5)  
Who's there?

Macbeth: A friend. (6)

Banquo: What, sir, not yet at rest? (7) The king's  
asleep.  
He hath been in unusual pleasure, and  
Sent forth great honors to your offices. (8)  
This diamond he sends your wife withal,  
In the name of the most kind hostess.<sup>2</sup>

Macbeth: Unprepared,  
Our will became the servant to defect;  
Which else should free have wrought.

Banquo: All's well.  
I dreamt last night of the three weird sisters:  
To you they have showed some truth.

Macbeth: I think not of them;  
Yet, when we can spend<sup>2</sup>an hour together,  
We could spend it in some words upon that  
business,  
If you would grant the time.

Banquo: At your kind<sup>1</sup>st leisure.

ACT II, Scene 1 - Area IV

Business

Cues

---

9. Dismisses them.
10. Banquo bows.
11. Out A-B.
12. Hands jewel to Seyton.                      b. Start to dim all lights  
but Area I to one fourth.
13. Motions him off B-C.                      c. Bell rings off stage
14. Exit Seyton B-C.                      R.
15. Macbeth turns slowly to L,  
walks musingly to Area II.
16. Starts violently.
17. Reaches for dagger.
18. Gestures L hand to tower U S C.
19. Turns R away from dagger
20. Kneels on R knee.
21. R hand to tower.
22. Macbeth listens. Rises.
23. To audience.
24. Turns R. H U S L to G-H.
25. Exits G-H.

Macbeth: If you shall cleave to my consent, when 'tis,  
Shall make honor for you. Good repose the  
while. (9)

Banquo: Thanks, sir; the like to you. (10)

(EXEUNT BANQUO AND FLEANCE.)(11)

Macbeth: Go bid they mistress, (12) when my drink is  
ready,  
She strike upon the bell, Get thee to bed. (13)

(EXIT SERVANT.)(14)(15)(b)(16)

Is this a dagger which I see before me,  
The handle toward my hand? (17) Come, let me  
clutch thee

I have thee not, and yet I see thee still.

Art thou not, fatal vision, sensible  
To feeling as to sight? or art thou but

A dagger of the mind, a false creation,  
Proceeding from the heat-oppressed brain?

I see thee yet, in form as palpable

As this which now I draw.

Thou marshal'st me the way that I was going;(18)

And such an instrument I was to use.

Mine eyes are made the fools o' the other  
senses,

Or else worth all the rest. I see thee still,

And on thy blade and dudgeon gouts of blood,

Which was not so before. (19) There is no  
such thing.

It is the bloody business which informs

This to mine eyes.<sup>2</sup>(20) Thou sure and firmset  
earth,

Hear not my steps, which way they walk, for  
fear

Thy very stones prate of my whereabouts,

And take the present horror from the time,

Which now suits with it. Whiles I threat, he  
(21) lives,

Words to the heat of deeds too cold breath  
gives. (c)(22)

(A BELL RINGS.)

(23) I go, and it is done; the bell invites me.

(24) Hear it not, Duncan; for it is a knell

That summons thee to heaven or to hell. (25)

(MACBETH EXITS.)

As  
The  
And  
Mine  
Or else  
And on  
Which was  
enough  
It is the  
This to min  
earth,  
Hear not my  
fear  
Thy very stones  
And take the pre  
Which now unite  
(21) lives,  
Words to the heart  
gives. (o)(22)

ACT II, Scene 2 - Area IV

Business

Cues

---

- |  |                          |
|--|--------------------------|
| 1. No time lapse. Action was continuous. | a. Lights up on Area IV. |
| 2. From B-C. Stops on D R platform.      |                          |
| 3. Pauses, listens.                      |                          |
| 4. D S to Area I.                        |                          |
| 5. To D S C.                             |                          |
| 6. From G-H to D S C.                    |                          |
| 7. Points to tower.                      |                          |

Scene 2.(1) The same. (a)

(ENTER LADY MACBETH.)(2)

Lady Macbeth: That which hath made them drunk hath made me  
bold;  
What hath quenched them hath given me fire.(3)  
Hark! Peace!(4)  
It was the owl that shrieked, the fatal bellman,  
Which gives the stern'st good night. He is  
about it  
The doors are open; and the surfeited grooms  
Do mock their charge with snores. I have  
drugged their possets.  
That death and nature do contend about them,  
Whether they live or die.

Macbeth: (WITHIN.)

Who's there? what, ho!

Lady Macbeth: Alack, I am afraid they have awaked, (5)  
And 'tis not done. The attempt and not the  
deed  
Confounds us. Hark! I laid their daggers  
ready;  
He could not miss 'em. Had he not resembled  
My father as he slept, I had done 't.

(ENTER MACBETH.)(6)

My husband!

Macbeth: I have done the deed. Didst thou not hear a  
noise?

Lady Macbeth: I heard the owl scream and the crickets cry.  
Did not you speak?

Macbeth: When?

Lady Macbeth: Now.

Macbeth: As I descended?

Lady Macbeth: Ay.

Macbeth: Hark!  
Who lies i' the second chamber? (7)

Lady Macbeth: Donalbain.

ACT II, Scene 2 - Area IV.

Business

Cues

---

8. Turns L and walks to D S L.
9. Follows him.
10. Turns R to her.
11. Hands on his R arm to console him.
12. Head in arms crying.
13. She sees the daggers.



Macbeth: This is a sorry sight. (8) (LOOKING AT HIS HANDS.)

Lady Macbeth: (9) A foolish thought to say a sorry sight.

Macbeth: There's one did laugh in 's sleep, and one  
cried, "Murder!"  
That they did wake each other. I stood heard  
them;  
But they did say their prayers, and addressed  
them  
To sleep again.

Lady Macbeth: There are two lodged together.

Macbeth: One cried "God bless us!" and "Amen" the  
other,  
As they had seen me with these hangman's  
hands.  
Listening their fear, I could not say "Amen,"  
When they did say "God bless us!"

Lady Macbeth: Consider it not so deeply.

Macbeth: (10) But wherefore could not I pronounce  
"Amen?"  
I had most need of blessing, and "Amen"  
Stuck in my throat.

Lady Macbeth: (11) This deed must not be thought  
After these ways; so, it will make us mad.

Macbeth: Methought I heard a voice cry "Sleep no more!  
Macbeth does murder sleep," The innocent sleep  
Sleep that knits up the raveled sleeve of care,  
The death of each day's life-2

Lady Macbeth: What do you mean?

Macbeth: Still it cried "Sleep no more!" to all the  
house;  
"Glamis hath murdered sleep, and therefore  
Cawdor  
Shall sleep no more; Macbeth shall sleep no  
more."(12)

Lady Macbeth: Who was it that thus cried? Why, worthy thane,  
You do unbend your noble strength, to think  
So brainsickly of things. Go get some water,  
And wash this filthy witness from your hand.(13)

ACT II, Scene 2 - Area IV

Business	Cues
14. She grasps the daggers from him.	b. Knocking off stage L.
15. Starts to G-H. Stops on D S L level.	c. Knocking off stage L.
16. Out at G-H.	d. Knocking off stage L.
17. Whirls L in surprise.	
18. Sees bloody hands.	
19. Thrusts hands away and in back of him.	
20. From G-H. Holds out bloody hands.	
21. X to Macbeth.	
22. Starts to B-C.	
23. On D R level.	
24. Exits B-C.	
25. Shakes fist toward L.	e. Knocking off stage L.

Lady Macbeth: Why did you bring these daggers from the place?  
They must lie there; go carry them; and smear  
The sleepy grooms with blood.

Macbeth: I'll go no more.  
I am afraid to think what I have done;  
Look on 't again I dare not.

Lady Macbeth: Infirm of purpose.  
Give me the daggers. (14) The sleeping and the  
dead  
Are but as pictures; 'tis the eye of childhood  
That fears a painted devil. (15) If he do  
bleed,  
I'll gild the faces of the grooms withal;  
For it must seem their guilt. (16)

(LADY MACBETH EXITS. (b) KNOCKING WITHIN.)

Macbeth: (17) Whence is that knocking?  
How it 't with me, when every noise appals  
me? (18)  
What hands are here? (19) Ha! they pluck out  
mine eyes  
Will all great Neptune's ocean wash this blood  
Clean from my hand? 2

(RE-ENTER LADY MACBETH.)(20)

Lady Macbeth: My hands are of your color; but I shame  
To wear a heart so white.

(KNOCKING WITHIN.)(c)

I hear a knocking  
At the south entry. (21) Retire we to our  
chamber;  
A little water clears us of this deed.  
How easy is it then. Your constancy  
Hath left you unattended.

(KNOCKING WITHIN.)(d)

Hark more knocking. (22)  
Get on your night gown, lest occasion call us,  
And show us to be watchers. (23) Be not lost  
So poorly in your thoughts. (24)

Macbeth: To know my deed, 'twere best not know myself.

(KNOCKING WITHIN.)(e)(25)

ACT II, Scene 2 - Area IV

Business

Cues

47

---

26. Staggers off B-C.

There is no time lapse between the playing of these scenes. Action is continuous.

ACT II, Scene 3 - Area IV

- 
- |  |                                     |
|--|-------------------------------------|
| 1. Action continuous. No pause.                          | a. Knocking off stage L.            |
| 2. From A-B. Mumbles to self as X from R to L.           | b. Knocking off stage L.            |
| 3. Stops D S R in Area II.                               | c. Dim all lights but Area II.      |
| 4. Pantomimes escorting farmer to D S C.                 | d. Knocking off stage L.            |
| 5. Back to gate L.                                       | e. Knocking off stage L.            |
| 6. Welcomes equivicator, escorts to D S C.               | f. Knocking off stage L.            |
| 7. Back to gate L.                                       | g. Knocking off stage L.            |
| 8. Welcomes tailor, escorts to D S C.                    | h. Bring up all lights for Area IV. |
| 9. Back to gate L.                                       |                                     |
| 10. Shivers.   |                                     |
| 11. Goes off stage L at E-F.                             |                                     |
| 12. Enter Macduff and Lenox from E-F followed by Porter. |                                     |
| 13. Bowing, holding out R hand.                          |                                     |

Wake Duncan with thy knocking! I would thou  
Couldst

(EXEUNT.)(26)

Scene 3. The same. (1)

(KNOCKING WITHIN. ENTER A PORTER.)(2)

Porter: Here's a knocking indeed! If a man were a  
porter o hell-gate, he should become old  
turning the key.

(KNOCKING WITHIN.)(b)(c)

Knock, knock, knock! Who's there, i' the name  
of Bellzebub? (3) Here's a farmer, that  
hanged himself on the expectation of plenty.  
(4) Come in time; have napkins enough<sup>2</sup>about;  
you; here you'll sweat for 't

(KNOCKING WITHIN.)(d)(5)

Knock, knock. Who's there in the other devils  
name? Faith, here's an equivicator, that  
could swear in both scales against either  
scale. (6)<sup>2</sup> O come in, equivicator.

(KNOCKING WITHIN.)(e)(7)

Knock, knock, knock! Who's there? Faith,  
here's an English tailor come higher, for  
stealing out of a French hose. (8) Come in,  
tailor; here you may roast your goose.

(KNOCKING WITHIN.)(f)(9)

Knock, Knock; never at quiet. What are you?  
(10) But this place is too cold for Hell.  
I'll devil-porter it no further; I had thought  
to have let in some all professions that go  
the primrose way to the everlasting bonfire.

(KNOCKING WITHIN.)(g)(h)

Anon, anon, I pray you. (11)

(GOES OFF AND OPENS GATE. (12) FOLLOWS IN AFTER  
MACDUFF AND LENNOX.)

Remember the porter. (13)

ACT II, Scene 3 - Area IV

Business

Cues

---

14. From B-C to D L level.
15. Bows.
16. Comes D R.
17. X to Macbeth.
18. Starts X to G-H.
19. Out G-H.
20. X to Macbeth.
21. Bursts in from G-H to D L level.

Macduff:           What it so late friend, ere you went to bed,  
                    That you lie so late?

Porter:           Faith, sir, we were carousing till the break of  
                    day; and drink, sir, is a great provoker.<sup>4</sup>

Macduff:           I believe drink gave thee the lie last night.

Porter:           That it did, sir.<sup>2</sup>

Macduff:           Is thy master stirring?

(ENTER MACBETH.)(14)

                    Our knocking has awaked him; here he comes.

Lennox:           Good morrow, noble sir. (15)

Macbeth:                               Good morrow, both. (16)

Macduff:           Is the king stirring, worthy thane? (17)

Macbeth:                               Not yet.

Macduff:           He did command me to call timely on him.  
                    I have almost slipped the hour.

Macbeth:                               I'll bring you to him.

Macduff:           I know this is a joyful trouble to you;  
                    But yet 'tis one. (18) I'll make so bold to<sup>2</sup>  
                    call,  
                    For 'tis my limited service.

(EXIT MACDUFF.)(19)

Lennox:           (20) Goes the king hence today?

Macbeth:                               He does - he did appoint so.

Lennox:           The night has been unruly; where we lay,  
                    Our chimneys were blown down./

Macbeth:                               'Twas a rough night.

Lennox:           My young remembrance cannot parallel  
                    A fellow to it.

(RE-ENTER MACDUFF.)(21)

ACT II, Scene 3 - Area IV

Business

Cues

- 
- |                                  |                       |
|----------------------------------|-----------------------|
| 22. Turn L toward Macduff.       | 1. Alarum bell rings. |
| 23. X D to D S R.                |                       |
| 24. Advance to meet Macduff.     |                       |
| 25. Points L to G-H.             |                       |
| 26. Exit G-H hurriedly.          |                       |
| 27. Shouting off stage R at A-B. |                       |
| 28. From B-C to D S R level.     |                       |
| 29. He turns L to her.           |                       |
| 30. From A-B.                    |                       |
| 31. He turns L to Banquo.        |                       |
| 32. From G-H to D S L level.     |                       |



Macduff: O horror, horror, horror. Tongue nor heart  
Cannot conceive nor name thee!

Macbeth & Lennox: (22) What's the matter?

Macduff: (23) Confusion now hath made his masterpiece.  
Most sacrilegious murder hath broke ope  
The Lord's anointed temple, and stole thence  
The life o' the building.

Macbeth: (24) What is 't you say? The life?

Lennox: Mean you his majesty?

Macduff: Approach the chamber, (25) and destroy your  
sight  
With a new Gorgon. Do not bid me speak;  
See and then speak yourselves.

(EXEUNT MACBETH AND LENNOX.)(26)

(27) Awake, awake!  
Ring the alarum-bell. Murder and treason!

(BELL RINGS.)(1)

(ENTER LADY MACBETH.)(28)

Lady Macbeth: What's the business,  
That such a hideous bell<sup>2</sup> rung calls to parley  
The sleepers of the house? Speak, speak! (29)

Macduff: 'Tis not for you to hear what I can speak;  
The repetition, in a woman's ear,  
Would murder as it fell.

(ENTER BANQUO.)(30)

(31) O Banquo, Banquo,  
Our royal master's murdered!

Lady Macbeth: In our house?<sup>3</sup>

Banquo: Too cruel anywhere. Dear Duff, I pray thee  
Contradict thyself, and say it is not so.

(RE-ENTER MACBETH AND LENNOX.)(32)

ACT II, Scene 3 - Area IV

Business

Cues

---

33. From A-B to C stage

34. D R to them.

35. Moves L to them.

36. Starts to faint.

37. Macduff, Macbeth, Banquo, Lennox,  
and Ross to Lady Macbeth D S R level.

Macbeth: Had I but an hour before this chance,  
I had lived a blessed time; for, from this  
instant,  
There's nothing serious in mortality.'

(ENTER MALCOM AND DONALBAIN.)(33)

Donalbain: What is amiss?

Macbeth: (34) You are, and do not know 't!  
The spring, the head, the fountain of your  
blood  
Is stopped; the very source of it is stopped.

Macduff: (35) Your royal father's murdered.

Malcom: O, by whom?

Lennox: Those of his chamber, as it seemed, had done 't.  
Their hands and faces were all badged with  
blood;  
So were their daggers, which unwiped we found  
Upon their pillows.  
They stared, and were distracted; no man's life  
Was to be trusted with them.

Macbeth: O, yet I do repent me of fury,  
That I did kill them.

Macduff: Wherefore did you so?

Macbeth: Who can be wise, amazed, temperate and furious,  
Loyal and neutral, in a moment? No man.  
The expedition of my violent love  
Outrun the pauser, reason. Here lay Duncan,  
His silver skin laced with his golden blood,  
And his gashed stebs looked like a breach in  
nature  
For ruins wasteful entrance; there, the mur-  
derers,  
Steeped in the colors of their trade, their  
daggers  
Unmannerly breeched with gore. Who could refrain  
That had a heart to love, and in that heart  
Courage to make 's love known?

Lady Macbeth: (36) Help me hence, ho!(37)

Macduff: Look to the lady.

ACT II, Scene 3 - Area IV

Business

Cues

---

38. X L as they talk.

39. Turn R, watch others.

40. Lennox, Ross assist Lady Macbeth  
out B-C.

41. Banquo, Macduff, and Macbeth  
X D S P.

42. Macbeth, Banquo, Macduff exit E-C.     j. Worn curtain

43. Exit E-F.     k. Pull Curtain.

During intermission, thrones, tables, benches were  
placed for the banquet scene.

Malcom: (ASIDE TO DONALBAIN.)(38)

Why do we hold our tongues,  
That most may claim this argument for ours?

Donalbain:(ASIDE TO MALCOM.)

What should be spoken here, where our fate,  
Hid in an auger hole, may rush, and seize us?  
Let's away;  
Our tears are not yet brewed.

Malcom: (ASIDE TO DONALBAIN.)

Nor our strong sorrow  
Upon the foot of motion. (39)

Banquo: (LADY MACBETH IS CARRIED OUT.)(40)(41)

And when we have our naked frailties hid,  
That suffer in exposure, let us meet,  
And question this most bloody piece of work.'

Macbeth: Let's briefly put on manly readiness,  
And meet in the hall together.

All: Well contented.

(EXEUNT ALL BUT MALCOM AND DONALBAIN.)(42)

Malcom: What will you do? Let's not consort with them;  
To show and unfelt sorrow is an office  
Which the false man does easy. I'll to England.

Donalbain: To Ireland, I; our separated fortune  
Shall keep us both the safer. Where we are,  
There's daggers in men's smiles; the near in  
blood,  
The nearer bloody. (j)

Malcom: This murderous shaft that's shot  
Hath not yet lighted, and our safest way  
Is to avoid the aim. Therefore, to horse;  
And let us not be dainty of leave-taking,  
But shift away. There's warrant in that theft  
Which steals itself, when there's no mercy left.

(EXEUNT MALCOM AND DONALBAIN.)(43)(k)<sup>6</sup>

ACT III, Scene 1

"Here's our chief guest."



ACT III, Scene 1 - Area IV

Business	Cues
1. Banquo on level to L of thrones when scene opens.	a. Curtain opens.
2. Gestures R hand to throne.	b. Light Area IV.
3. Turns L, faces audience.	c. Clarinet, trumpet sound sennet until all are in.
4. Hand to chest.	
5. Looks off B-C.	
6. Macbeth leads in Lady Macbeth from E-C to thrones. Lennox, Ross, Angus, 1st, 2nd, and 3rd ladies gather on two levels D R from thrones.	
7. Macbeth sits R Lady Macbeth L thrones.	
8. Gestures to Banquo.	
9. Bows.	
10. Banquo turns L, starts out F-G.	
11. Banquo turns back.	



ACT III

Scene 1. (a) The palace at Forres. (1)(b)

(ENTER BANQUO.)

Banquo: (2) Thou hast it now: king, Cawdor, Glamis  
all  
As the weird women promised, and, I fear,  
Thou play'st most foully for 't; (3) yet it  
was said  
It should not stand in thy posterity,  
But that myself (4) should be the root and  
father  
Of many kings. If there come truth from them-  
As upon thee, Macbeth, their speeches shine-  
Why, by the verities on thee made good,  
May they not be my oracles as well,  
And set me up in hope? (5) But hush! no more.(c)

(BELL SET SOUNDED (6) ENTER MACBETH, AS KING, LADY  
MACBETH, AS QUEEN, LENOX, ROSS, LORDS AND LADIES.)(7)

Macbeth: Here's our chief guest. (8)

Lady Macbeth: If he had been forgotten,  
It had been as a gap in our great feast,  
And all-thing unbecoming.

Macbeth: Tonight we hold a solemn supper, sir,  
And I'll request your presence.

Banquo: Let your highness  
Command upon me; (9) to the which my duties  
Are a most indissoluble tie  
For ever knit.

Macbeth: Ride you this afternoon?

Banquo: Ay, my good lord.<sup>2</sup>

Macbeth: Is 't far you ride?

Banquo: As far, my lord, as will fill up the time  
'Twixt this and supper.'

Macbeth: Fail not our feast.

Banquo: My lord, I will not. (10)

ACT III, Scene 1 - Area IV.

Business

Cues

---

12. Banquo bows, exits F-G.
13. To lords and ladies.
14. Lady Macbeth leaves first  
escorted by Ross. Exeunt B-C.
15. Seyton comes in F-G.
16. Motions Seyton to come closer to  
thrones.
17. Exit F-G.
18. Macbeth rises on first line.

Macbeth: We hear, our bloody cousins (11) are bestowed  
In England and in Ireland, not confessing  
Their cruel parricide, filling their hearers  
With strange invention. But of that tomorrow,  
When therewithal we shall have cause of state  
Craving us jointly. Hie you to horse; adieu,  
Till you return at night. Goes Fleance with  
you?

Banquo: Ay, my good lord. Out time does call upon 's.

Macbeth: I wish your horses swift and sure of foot;  
And so I commend you to their backs.  
Farewell. (12)

(EXIT BANQUO.)

(13) Let every man be master of the time  
Till seven at night. To make society  
The sweeter welcome, we will keep ourself  
Till supper time alone; while then, God be  
with you. (14)

(ENTER ALL BUT MACBETH.)(15)

Sirrah, a word with you:(16) attend those men  
Our pleasure?

Seyton: They are, my lord, without the palace gate.

Macbeth: Bring them before us.

(EXIT SEYTON.)(17)

(18) To be thus is nothing;  
But to be safely thus. - Our fears in Banquo  
Stick deep; and in his royalty of nature  
Reigns that which would be feared. 'Tis much  
he dares  
And, to that dauntless temper of his mind,  
He hath a wisdom that doth guide his valor  
To act in safety. There is none but he  
Whose being I do fear; and, under him,  
My Genius is rebuked; as, it is said,  
Mark Antony's was by Caesar. He chide the  
sisters  
When first they put the name of king upon me,  
And bade them speak to him; then, prophetlike  
They hailed him father to a line of kings.  
Upon my head they placed a fruitless crown,

ACT III, Scene 1 - Area IV

Business

Cues

---

19. Turns abruptly to L.
20. From F-G.
21. To Seyton.
22. Exit B-C.
23. Macbeth D L to murderers.
24. Turn R. to help show disgust.
25. Steps up to Macbeth R.

Macbeth: And put a barren scepter in my gripe,  
Thence to be wrenched with an unlineal hand,  
No son of mine succeeding. If 't be so,  
For Banquo's issue have I filed my mind;  
For them the gracious Duncan have I murdered;  
Put rancors in the vessel of my peace  
Only for them; and mine eternal jewel  
Given to the common enemy of man,  
To make them kings, the seed of Banquo kings.  
Rather than so, come fate into the list,  
And champion me to the utterance. (10) Who's  
there?

(RE-ENTER SEYTON, WITH TWO MURDERERS.)(20)

Now go to the door, (22) and stay there till  
we call.

(EXIT SEYTON.)(23)(24)

Was it not yesterday we spoke together?

First Murderer: It was, so please your highness.

Macbeth: Well then, now  
Have you considered of my speeches? Know  
That it was he in the times past which held  
you  
So under fortune, which you had thought had  
been  
Our innocent self?'

First Murderer: You made it known to us.

Macbeth: I did so, and went further, which is now  
Our point of second meeting. Do you find  
Your patience so predominate in your nature  
That you can let this go?2

First Murderer: We are men, my liege.

Macbeth: Ay, (25) in the catalogue ye go for men;2  
Now, if you have a station in the file,  
Not i' the worst rank of manhood, say 't;  
And I will put that business in your bosoms,  
Whose execution takes your enemy off,  
Grapples you to the heart and love of us,  
Who wear our health but sickly in his life,  
Which in his death were perfect.

ACT III, Scene 1 - Area IV

Business

Cues

---

26. Crowds other murderer out  
and back.

27. Pushes forward between two.

28. Motions them out L at F-G.

29. Bows awkwardly.

30. Out F-G.

Second Murderer: (26) I am one, my liege,  
Whom the vile blows and buffets of the world  
Have so incensed that I am reckless what  
I do to spite the world.

First Murderer: (27) And I another  
So weary with disasters, tugged with fortune,  
That I would set my life on any chance,  
To mend it, or be rid on 't.

Macbeth: Both of you  
Know Banquo was your enemy.

Both Murderers: True my lord.

Macbeth: So is he mine; and in such bloody distance,  
That every minute of his being thrusts  
Against my near'st of life; and though I could  
With barefaced power sweep him from my sight  
And bid my will avouch it, yet I must not,  
For certain friends that are both his and mine,  
Whose love I may not drop, but wail his fall  
Who I myself struck down; and thence it is,  
That I to your assistance do make love,  
Masking the business from the common eye  
For sundry weighty reasons.

Second Murderer: We shall, my lord,  
Perform what you command us.

First Murderer: Though our lives-

Macbeth: Your spirits shine through you. Within this  
hour at most  
I will advise you where to plant yourselves;  
Acquaint you with the perfect spy o' the time,  
The moment on 't; for 't must be done tonight,  
Some distance from the palace; and with him-  
To leave no rubs nor botches in the work-  
Fleance his son, must embrace the same fate  
Of that dark hour. (28) Resolve yourselves apart;  
I'll come to you anon.

Both Murderers: We are resolved, my lord. (29)

Macbeth: I'll call upon you straight; abide within.

(EXEUNT MURDERERS.)(30)

ACT III, Scene 1 - Area IV

Business

Cues

---

31. Looking off L.

32. Turn R to A-B. X to A-B.  
on line.

33. Exit at A-B.

Action was continuous from scene to scene.

ACT III, Scene 2 - Area IV

---

1. Enter from B-C up to throne.  
As she reaches it

2. Seyton enters at A-B. X to L  
before she sees him.

3. Turns R.

4. Bows.

5. X and out at B-C.

6. Enter at B-C.

7. D to Macbeth and leads him  
up to throne.

8. She seats Macbeth.

9. Lady Macbeth is seated.

10. Buries face in hands.

11. Face up.

12. Shoulders slump.

13. L hand on shoulder.



Macbeth: (31) It is concluded, Banquo, thy soul's  
flight, (32)  
If it find heaven, must find it out tonight.

(EXIT MACBETH.)(32)

Scene 2. The palace

(ENTER LADY MACBETH (1) AND SEYTON.)(2)

Lady Macbeth: Is Banquo gone from court?

Seyton: (3) Ay, madam, but returns again tonight.

Lady Macbeth: Say to the king, I would attend his leisure  
For a few words.

Seyton: (4) Madam, I will.

(EXIT SEYTON)(5)

Lady Macbeth: Naught's had, all's spent,  
Where our desire is got without content.  
'Tis safer to be that which we destroy  
Than by destruction dwell in doubtful joy.

(ENTER MACBETH.)(6)

(7) How, now, my lord? why do you keep alone,  
Of sorriest fancies you companions making,  
Using those thoughts which should indeed have  
died  
With them they think on? (8) Things without  
all remedy  
Should be without regard; (9) what's done is  
done.

Macbeth: We have scotched the snake, not killed it;<sup>2</sup>  
Let the frame of things disjoint, both the  
worlds suffer;  
Ere we will eat our meat in fear, and sleep  
In the affliction of these terrible dreams  
That shake us nightly. (10) Better be with the  
dead, (11)  
Whom we, to gain our peace, have sent to peace,  
Than on the torture of the mind to lie  
In restless ecstasy. Duncan is in his grave;  
After life's fitful fever he sleeps well. (12)

Lady Macbeth: Gentle, (13) my lord, sleek o'er your rugged looks;  
Be bright and jovial among your guests tonight.

ACT III, Scene 2 - Area IV

Business

Cues

---

14. Takes her L hand and holds it.

15. Stands.

16. Hands up.

17. Hands down.

18. Lady Macbeth stands.

19. Takes her hand and leads  
her out B-C.

ACT III, Scene 4 --Area IV

---

No lapse of time since previous scene. Servants bring in dishes, pitchers, goblets. Seyton acts as major domo. Two servants place small table before thrones stand on either side.

1. Macbeth leads her to  
thrones, seats her.

2. D C S motions for them to  
be seated.

3. They bow and are all seated.

a. Sennet sounded by  
clarinet and trumpet  
until everyone is in  
place.

Macbeth: So shall I, love; (14) and so, I pray, be you.  
Let our remembrance apply to Banquo;  
Present him eminence, both with eye and tongue.<sup>2</sup>  
Let's make our faces vizards to our hearts,  
Disguising what they are.

Lady Macbeth: You must leave this.

Macbeth: O, full of scorpions is my mind, dear wife.  
Thou knowest that Banquo, and his Fleance, lives.

Lady Macbeth: But in them nature's copy's not eternal.<sup>2</sup>

Macbeth: There's comfort yet; they are assailable;  
Then be thou happy; <sup>2</sup>shall be done today!  
A deed of dreadful note.

Lady Macbeth: What's to be done?

Macbeth: Be innocent of the knowledge, dearest chuck, (15)  
Till thou applaud the deed. (16) Come, seeling  
night, (17)  
Scarf up the tender eye of pitiful day;  
And with thy bloody and invisible hand  
Cancel and tear to pieces that great bond  
Which keeps me pale(18) but, thee, hold thee!  
still;  
Things bad begun make strong themselves by ill.  
So, go with me. (19)<sup>2</sup>

(EXEUNT MACBETH AND LADY MACBETH.)

Scene 3, the murder of Banquo, is omitted.<sup>o</sup>

Scene 4, The Palace.

(A BANQUET PREPARED. (a) ENTER MACBETH, LADY MACBETH,  
(1) POSS, LENNON, LORDS AND ATTENDANTS.)

Macbeth: You know your own degrees, sit down. (2) At  
first  
And last the hearty welcome.

All: Thanks to your majesty. (3)

Macbeth: Ourself will mingle with society,  
And play the humble host.  
Our hostess keeps her place, but in best time  
We will require her welcome.

## ACT III, Scene 4

"Thou canst not say I did it; never shake  
Thy gory locks at me."



ACT III, Scene 4- Area IV

Business

Cues

---

3a. From A-B.

4. Sees murderer.

5. X R to murderer.

6. Banqueters pantomime conversation  
while following conversation  
transpires.

7. Turn L.

8. Back R to murderer.

9. Exit A-B.

.

Lady Macbeth: Pronounce it for me, sir, to all our friends;  
For my heart speaks they are welcome.

(ENTER FIRST MURDERER.)(3a)

Macbeth: See, they encounter thee with their hearts'  
thanks.  
Both sides are even; (4)  
Be large in mirth; anon we'll drink a measure  
The table round. (5)

(APPROACHES RIGHT TO MURDERER.)(6)

There's blood upon thy face.

Murderer: 'Tis Banquo's then.

Macbeth: 'Tis better thee without than he within.  
Is he dispatched?

Murderer: My lord, his throat is cut; that I did for him.

Macbeth: Thou art the best o' the cutthroats; yet he's  
good  
That did the like for Fleance."

Murderer: Most royal sir,  
Fleance is 'scaped.

Macbeth: Then comes my fit again. (7) I had else been  
perfect,  
But now I am cabined, cribbed, confined,  
bound in  
To saucy doubts and fears. (8) But Banquo's  
safe?

Murderer: Ay, my good lord; safe in a ditch he bides,  
With twenty trenched gashes on his head,  
The least a death to nature.

Macbeth: Thanks for that;  
There the grown serpent lies; the worm that's  
fled  
No teeth for the present. Get thee gone;  
tomorrow  
We'll hear ourselves again.

(EXIT MURDERER.)(9)

ACT III, Scene 4 - Area IV

Business	Cues
<hr/>	
10. Calls to him, he turns L.	b. Ghost lights up.
11. X U S C.	
12. Motions to stool D L.	
13. From L-F to D L stool.	
14. Ross indicates where ghost sits.	
15. Steps back.	
16. Asks all of them.	
17. To ghost.	
18. Lady Macbeth stands.	
19. All stand.	
20. All sit.	
21. D C to Macbeth.	
Banqueteers talk amongst themselves.	





ACT III, Scene 4 - Area IV

Business	Cues
22. Ghost nods	c. Ghost lights up.
23. Stalks out E-F.	d. Ghost lights up.
24. To banqueteers.	
25. Picks up goblet, F table	
26. Angus pours wine.	
27. Lifts glass for toast.	
28. All lords pick up glasses and toast.	
29. From E-F while toast is drunk to D L stool.	
30. Macbeth sees ghost as eyes come down from toast sets glass on L Table.	
31. Steps back.	
32. Lords and Ladies stand.	

Lady Macbeth: O proper stuff!  
This is the very painting of your fear;  
This is the air drawn dagger which, you said  
Led you to Duncan. Shame itself on thee!<sup>2</sup>  
Why do you make such faces? When all's done,  
You look but on a stool.

Macbeth: Frithee, see there! behold! Look! lo! how  
say you? (22)  
Why, what care I? If thou canst nod, speak too.<sup>2</sup>

(GHOST VANISHES.)(23)(c)

Lady Macbeth: What, quite unmanned in folly?

Macbeth: As I stand here, I saw him.

Lady Macbeth: Fie, for shame!

Macbeth: Blood hath been shed ere now, i' the olden  
time,<sup>2</sup>  
Ay, and since too, murders have been performed  
Too terrible for the ear.

Lady Macbeth: My worthy lord,  
Your noble friends do lack you.

Macbeth: I do forget. (24)  
Do not muse at me my worthy friends;  
I have a strange infirmity, which is nothing  
To those that know me. (25) Come, love and  
health, to all;  
Then I'll sit down. Give me some wine; (26)  
fill full.  
I drink to the general joy o' the whole table,  
And to our dear friend Banquo, whom we miss;  
Would he were here! to all, and him, we thirst,  
And all to all. (27)

Lords: Our duties, and the pledge. (28)(d)

(RE-ENTER GHOST.)(29)(30)(31)

Macbeth: Avaunt! and quit my sight! let the earth hide  
thee!  
Thy bones are marrowless, thy blood is cold;(32)  
Thou has no speculation in those eyes  
Which thou dost glare with!

ACT III, Scene 4 - Area IV

Business

Cues

- 
- |   |                      |
|---|----------------------|
| 33. Lady Macbeth stands.                                | e. Ghost lights out. |
| 34. Advances on ghost.                                  |                      |
| 35. Out E-F.  |                      |
| 36. Motions for all to sit.                             |                      |
| 37. To men at R table.                                  |                      |
| 38. Dismisses them.                                     |                      |
| 39. All bow and leave hurriedly.                        |                      |
| 40. Lady Macbeth helps him<br>back to thrones they sit. |                      |

Lady Macbeth: (33) Think of this, good peers,  
But as a thing of custom; 'tis no other;  
Only it spoils the pleasure of the time.

Macbeth: What man dare, I dare.  
Approach thou like the rugged Russian bear,  
The armed rhinoceros, or the Myrcan tiger;  
Take any shape but that, and my firm nerves  
Shall never tremble; or be alive again.<sup>2</sup>  
And dare me to the desert with thy sword. (34)  
Fence, horrible shadow.

(GHOST EXITS.)(35)(e)

Why, so; being gone,  
I am a man again. (36) Pray you sit still.

Lady Macbeth: You have displaced the mirth, broke the good  
meeting,  
With most admired disorder.

Macbeth: Can such things be,  
And overcome us like a summer's cloud,  
Without our special wonder? (37) You make me  
strange  
Even to the disposition that I owe,  
When now I think you can behold such sights,  
And keep the natural ruby of your cheeks,  
When mine is blanched with fear.

Ross: What sights, my lord?

Lady Macbeth: I pray you, speak not; he grows worse and worse.  
Question enrages him. At once, good night. (38)  
Stand not upon the order of your going,  
But go at once.

Lennox: Good night; and better health  
Attend his majesty. (39)

Lady Macbeth: A kind good night to all!

(EXEUNT ALL BUT MACBETH AND LADY MACBETH.)(40)

Macbeth: It will have blood; they say, blood will have  
blood.<sup>1</sup>  
What is the night?

Lady Macbeth: Almost at odds with morning.<sup>1</sup>

ACT III, Scene 4 - Area IV

Business

Cues

---

41. Stands and helps her up.

f. Worn curtain.

42. X D P.

g. Pull curtain.

43. Exit B-C.

Macbeth: How say'st thou, that Macduff denies his person  
At our great bidding?

Lady Macbeth: Did you send to him, sir?

Macbeth: I hear it by the way; but I will send.  
There's not a one of them but in his house  
I keep a servant fee'd. I will tomorrow  
And betimes I will, to the weird sisters.  
More shall they speak; for now I am bent to  
know  
By the worst means, the worst. I am in blood  
Stepped in so far, should I wade no more,  
Returning were as tedious as go o'er. (f)  
Strange things I have in head, that will to  
hand;  
Which must be acted ere they be scanned.

Lady Macbeth: You lack the season of all natures, sleep. (41)

Macbeth: Come, we'll to sleep. My strange and self-  
abuse  
Is the initiate fear that wants hard use; (42)  
We are yet but young in deed.

(EXEUNT MACBETH AND LADY MACBETH.)(43)(g)

Scene 5. A heath. (Omitted)6

Scene 6. Forres. The palace. (Omitted)6

END OF ACT III.

ACT IV, Scene 1 - Area IV

Business

Cues

---

Stage set up for witches' scene

- |   |                                    |
|---|------------------------------------|
| 1. Witches in place when curtain opens. | a. Start drum roll.                |
| 2. Tosses in toad                       | b. Open curtain.                   |
| 3. In unison.                           | c. Bring up lights on area 3.      |
| 4. Throw in items as mentioned.         | d. Chemical lighted to make smoke. |
| 5. In unison.                           |                                    |
| 6. Throw in items as mentioned.         |                                    |
| 7. In unison.                           |                                    |
| 8. Pantomime, pour in blood.            |                                    |



ACT IV

Scene 1. A cavern. (a)  
In the middle, (b) a boiling caldron. (c)

(THUNDER. ENTER THE THREE WITCHES.)(1)

- First Witch: Thrice the brinded cat hath mewed.
- Second Witch: Thrice the once the hedge-hog whined.<sup>2</sup>
- Third Witch: Harpier cries, " 'Tis time, 'tis time."
- First Witch: Round about the caldron go;  
In the poisoned entrails throw.  
Toed that under the cold stone (2)  
Days and nights has thirty-one  
Sweltered venom sleeping got,  
Boil thou first i' the charmed pot.
- All: Double, double toil and trouble; (3)  
Fire burn, and caldron bubble.
- Second Witch: Fillet of a fenny snake, (4)  
In the caldron boil and bake;  
Eye of a newt and toe of a frog,  
Wool of bat and tongue of dog,  
Adder's fork and blind-worm's sting  
Lizard's leg and howlet's wing,  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.
- All: Double, double toil and trouble; (5)  
Fire burn and caldron bubble.
- Third Witch: Scale of dragon, tooth of wolf (6)  
Witches' mummy, maw and gulf  
Of the ravined salt-sea shark,  
Root of hemlock digg'd i' the dark,<sup>7</sup>  
Finger of birth-strangled babe  
Ditch delivered by a drab,  
Make the gruel thick and slab;  
Add thereto a tiger's chaudron,  
For the ingredients caldron.
- All: Double, double toil and trouble; (7)  
Fire burn, and caldron bubble.
- Second Witch: Cool it with a baboon's blood. (8)  
Then the charm is firm and good.<sup>5</sup>

ACT IV, Scene 1 - Area IV

Business

Cues

- 
- |  |                        |
|--|------------------------|
| 9. Looks off R.                          | e. Start thunder roll. |
| 10. Crouch down                          | f. Project armed head. |
| 11. From A-B to lower R level.           | g. Turn off projector. |
| 12. Pantomime pouring.                   | h. Stop thunder.       |
| 13. In unison and all move to D L level. |                        |

First Witch: By the pricking of my thumbs, (9)  
Something wicked this way comes. (10)

(ENTER MACBETH.)(11)

Macbeth: How now, you secret, black and midnight hags!  
What is 't you do?

All: A deed without a name.

Macbeth: I conjure you, by that which you profess,  
Howe'er you come to know it, answer me;  
Though you unite the winds and let them fight  
Against the churches; e'en though the treasure<sup>2</sup>  
Of nature's seedlings tumble all together,  
Even till destruction sicken; answer me  
To what I ask you.

First Witch: Speak.

Second Witch: Demand.

Third Witch: We'll answer.

First Witch: Say, if thou'dst rather hear it from our mouths,  
Or from our masters'?

Macbeth: Call them; let me see them.

First Witch: Pour in sow's blood, (12) that hath eaten  
Her nine farrow; grease that's sweaten  
From the murderer's gibbet throw  
Into the flame.

All: (13) Come, high or low; (e)  
Thyself and office deftly show.

(THUNDER. FIRST APPARITION. (f) AND ARMED HEAD.)

Macbeth: Tell me, thou unknown power-

First Witch: He knows they thought;  
Hear his speech, but say thou nought.

First Apparition: Macbeth! Macbeth! Macbeth! beware Macduff;  
Beware the thane of Fife. Dismiss me.  
Enough. (9) (h)

(FIRST APPARITION EXITS.)

ACT IV, Scene 1 - Area IV

Business

Cues

---

14. Shouts answer.

i. Begin thunder roll.

15. Starts to turn R and leave  
A-B.

j. Turn on bloody child  
projection.

16. Thunder stops Macbeth.

k. Cut projector.

l. Take out thunder.

m. Begin thunder roll.

n. turn on crowned child  
projection.

o. Cut projector.

Macbeth:           Whate'er thou art, for thy good caution, thanks;  
                  Thou hast harped my fear aright; but one word  
                  more-

First Witch:       He will not be commanded: here's another,  
                  More potent than the first.

(THUNDER. (i) SECOND APPARITION: (j) A BLOODY CHILD.)

Second Apparition: Macbeth! Macbeth! Macbeth!

Macbeth:           (14) Had I three ears, I'd hear thee.

Second            Be bloody, bold, and resolute; laugh to scorn  
Apparition:       The power of man, for none of woman born  
                  Shall harm Macbeth. (k)(1)

(SECOND APPARITION EXITS.)

Macbeth:           Then live, Macduff; (15) what need I fear of  
                  thee?  
                  But yet I'll make assurance double sure,  
                  And take a bond of fate. Thou shalt not live;  
                  That I may tell pale-hearted fear it lies.  
                  And sleep in spite of thunder. (m)(16)

(THUNDER. (n) THIRD APPARITION: A CHILD CROWNED,  
WITH A TREE IN HIS HAND.)

                  What is this  
                  That rises like the issue of a king,  
                  And wears upon his baby-brow the round  
                  And top of sovereignty?

All:                               Listen, but speak not to 't.

Third            Be lion-mettled, proud; and take no care  
Apparition:       Who chafes, who frets, or where conspirers are.  
                  Macbeth shall never vanquished be until  
                  Great Birnam wood to high Dunsinane hill  
                  Shall come against him. (o)

(THIRD APPARITION EXITS.)

Macbeth:                       That will never be.  
                  Who can impress the forest, bid the tree  
                  Unfix his earth-bound root? Sweet bodements!  
                  good!  
                  Rebellion's head, rise never till the wood

ACT IV, Scene 1 - Area IV

Business

Cues

---

17. To witches.
18. Start off stage at F-G.
19. Witches exit F-G.
20. Shouts this as X L.
21. Calls off E-F.
22. Enter E-F.
23. Turns R X to D S C.

Macbeth: Of Birnam's rise, and our high-placed Macbeth  
 Shall live the lease of nature, pay his breath  
 To time and mortal custom. Yet my heart  
 Throbs to know one thing: (17) tell me, if your  
     art  
 Can tell so much: shall Banquo's issue ever  
 Reign in this kingdom?

All: Seek to know no more. (18)

Macbeth: I will be satisfied; deny me this. (19)  
 (20) An eternal curse fall on you. Let me know.<sup>5</sup>

(WITCHES LEAVE STAGE QUICKLY.)

Macbeth: Where are they? Gone! Let this pernicious hour  
 Stand aye accursed in the calendar! (21)  
 Come in, without there!

(ENTER LENNOX.)(22)

Lennox: What's your grace's will?

Macbeth: Saw you the weird sisters?

Lennox: No, my lord.

Macbeth: Came they not by you?

Lennox: No, my lord.

Macbeth: Infected be the air whereon they ride;  
 And damned all those that trust them! I did  
     hear  
 The galloping of a horse: whose was it came by?

Lennox: 'Tis two or three, my lord, that bring you word  
 Macduff is fled to England.

Macbeth: Fled to England?

Lennox: Ay, my lord. (23)

Macbeth: Time, thou anticipatest my dread exploits;  
 The fleeting purpose is never overtook  
 Unless the deed go with it. From this moment  
 The very firstlings of my heart shall be  
 The firstlings of my hand. And even now,  
 To crown my thoughts with acts, be it thought  
     and done.

ACT IV, Scene 1 - Area IV

Business	Cues
24. X to Lennox.	p. Lights off on Area IV.
25. Exeunt at E-F.	c. Swing out hinged pieces at E and A bring in chair for Area II.

ACT IV, Scene - Area II

1. Lady Macduff seated, son on floor L, Ross R.	a. Lights up on Area II.
2. Fats son's head.	
3. Bows.	
4. Exit A-B.	



Macbeth: The castle of Macduff I will surprise;  
Seize upon Fife; give the edge o' the sword  
His wife and babes, and all unfortunate souls  
That trace him in line. No boasting like a  
fool;  
This deed I'll do before this purpose cool.  
But no more sights! (24) Where are these  
gentlemen?  
Come, bring me where they are. (25)(p)

(EXIT MACBETH AND LENNOX.)(q)

Scene 2. Fife. Macduff's castle. (a)

(ENTER LADY MACDUFF, (1) HER SON, AND ROSS.)(r)

Lady Macduff: What had he done, to make him fly the land?

Ross: You must have patience, Madam.

Lady Macduff: He had none;  
His flight was madness. When our actions do  
not,  
Our fears do make us traitors.

Ross: You know not  
Whether it was his wisdom or his fear.

Lady Macduff: Wisdom to leave his wife, to leave his babes,  
His mansion and in titles in a place  
From whence himself does fly? He loves us not;  
He wants the natural touch!<sup>2</sup>

Ross: My dearest coz,  
I pray you, school yourself; but for your  
husband,  
He is noble, wise, judicious, and best knows  
The fits o' the season. I dare not speak much  
further;  
But cruel are the times, when we are traitors  
And do not know ourselves, when we hold rumor  
From what we fear, yet know not what we fear. (2)  
Ay pretty cousin, I take my leave of you; (3)  
Blessing upon you!

Lady Macduff: Fathered he is, and yet he's fatherless.

Ross: I am so much a fool, should I stay longer,  
It would be my disgrace and your discomfort.  
I take my leave at once. (4)

ACT IV, Scene 2 - Area II

Business

Cues

---

5. Enter E-F.
6. Bows.
7. Exit A-B.
8. She stands.
9. Between proscenium arch and E.
10. Steps back, clutches child.                      b. Lights out on Area II.
11. Boy springs at murderer.
12. Falls to floor.
13. Lady Macduff exits E-F around folding piece. 1st murderer, 2nd murderer. Screams off stage L.

ACT IV, Scene 3 - Area I

---

1. Actors in place when lights come up.                      a. Lights up on Area I.

(EXIT ROSS.)

Lady Macduff: Sweet child, your father's dead;  
What will you do now?<sup>5</sup>

(ENTER A MESSENGER.)(5)

Messenger: Bless you, fair one. (6) I am not to you known.  
I doubt some danger does approach you nearby.  
If you will take a common man's advice,<sup>2</sup>  
Be not found here; hence with your little ones.  
To fright you thus, methinks, I am too savage;<sup>3</sup>  
Heaven preserve you. I dare not abide no  
longer.

(EXIT THE MESSENGER.)(7)

Lady Macduff: (8) Wither should I fly?  
I have done no harm.'

(ENTER MURDERERS.)(9)

First Murderer: Where is your husband?

Lady Macduff: I hope, in no place so unsanctified  
Where such as thou mayst find him.

First murderer: He's a traitor.

Son: (11) Thou liest, thou shag-haired villain.

First Murderer: What, you child!<sup>2</sup> (STABBING HIM.)  
Off spring of treachery.

Son: He is killing me, mother, (12)  
Run away, I pray you! (13)

(EXIT LADY MACDUFF, CRYING "MURDER." EXIT THE  
MURDERERS, FOLLOWING AFTER HER.)(b)

Scene 3. England. (a) Before the King's palace.

(ENTER MALCOLM AND MACDUFF.)(1)

Malcom: Let us seek some desolate shade, and there  
Keep our sad bosoms empty.

## ACT IV, Scene 2

"He is killing me, mother,  
Run away, I pray you!"



ACT IV, Scene 2 - Area I

Business

Cues

---

2. They start off L.

3. Enter from E-F. X to Area I.

4. X to Ross.

5. Bows.

6. Three in triangular shape  
Belcon, Macduff, Ross.



ACT IV, Scene 2 - Area I

Business

Cues

---

7. Pauses slightly here.

8. To Malcom.



McCuff:               Stands Scotland where it did?

Ross:

Alas, poor country.  
Almost afraid to know itself. It cannot  
Be called our mother, but our grave; where  
nothing,  
But who knows nothing, is once seen to smile;/  
Good men's lives expire before the flowers  
In their caps, dying ere they sicken.

Malcom: What's the newest grief?

Foss:           That of an hour's age doth hiss the speaker;  
Each minute teems a new one.

Hecduff;                      How does my wife?

ROSS: Why, (7) well.

Macduff: And all my children?

Foss: Well, too.

Macduff:           The tyrant has not battered at their peace?

Poss:                They were well at peace when I did leave them.

Macduff: Be not niggard of your speech; how goes it?

Ross: When I came hither to transport the tidings,<sup>3</sup>  
I saw much of the tyrant's power afoot.

Now is the time of help; (3) your eye in  
Scotland  
Would create soldiers, make our women fight,  
To doff their dire distresses.

Malcom: Be 't their comfort  
We are coming thither. Gracious England hath  
Lent us good Siward and ten thousand men;  
An older and better soldier is none  
That Christendom gives out.

Poss:            Would I could answer  
                 This comfort with the like! But I have words  
                 That should be howled out in the desert air,  
                 Where hearing would not latch them.

Hedduff: What concern they?  
The general cause? Is it a private grief?  
Due to some single breast?

ACT IV, Scene 3 - Area I

Business

Cues

- 
9. Macduff is stunned.
  10. To Malcom.
  11. To Ross.
  12. Arm around Macduff's shoulder.
  13. To Malcom.
  14. To Ross.
  15. Head bowed into hands.
  16. Head up.
  17. R hand raised.
  18. Hand down.

Ross:                               No mind that's honest  
But in it shares some woe; though the main  
part  
Pertains to you alone.

Macduff: If it be mine,  
Keep it not from me, quickly let me have it.'

Ross: Your castle is surprised; your wife and babes  
Savagely slaughtered: to tell you the manner,  
Were to add the death of you. (9)

Malcom: Merciful God!

Macduff: My children too?

Ross:                         Wife, children, servants, all  
That could be found.

Macduff: (10) And I must be from hence! (11)  
My wife killed too?

Ross: I have said.

Malcom: (12) Be comforted.  
Let us make medicines of our great revenge,  
To cure this deadly grief.

Macduff: (13) He has no children. (14) All my pretty  
ones?  
Did you say all? (15) O hell-kite! All? <sup>2</sup>

Malcom: Dispute it like a man.

Macduff: I shall do so;  
But I must also feel it as a man.

Malcom: Be this the whetstone of your sword; let grief  
Convert to anger; blunt not the heart, enrage it.

Macduff: (16) O, I could play the woman with mine eyes  
And braggart with my tongue! (17) But, gentle  
          heavens,  
Cut short all intermission, front to front  
Bring thou this fiend of Scotland and myself;  
Within my sword's length set him; if he 'scape  
Heaven forgive him too. (18)

ACT IV, Scene 3 - Area I

Business

Cues

---

19. Tableau ending.

b. Close curtain.

After curtain is closed, hinged pieces at A, E, and D, H are swung back. Castle walls and arch are set up along back edges of platform formation.

Malcom:

                                  This tune goes manly.  
Come, go we to the king; our power is ready;  
Our lack is nothing but our leave. Macbeth  
Is ripe for shaking, and the powers above  
Put on their instruments. Receive what cheer  
                                  you may;  
The night is long that never finds the day. (10)

(EXEUNT.)(b)

ACT V, Scene 1 - Area IV

Business	Cues
1. From E-F.	a. Open Curtain.
2. From C arch.	b. Lights up on Area IV.
3. Doctor and nurse move to D L level	
4. Lady Macbeth mounts steps to top of platform.	
5. Puts candle down.	
6. Starts to rub hands together.	
7. Lady Macbeth looks at hand.	

ACT V

Scene 1. Dunsinane. (a) In the castle. (b)

(ENTER A DOCTOR AND A WAITING-GENTLEWOMAN.)(1)

Doctor: I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gentlewoman: Since his majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon it, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep.

Doctor: A great perturbation of nature, to receive at once the benefit of sleep, and do the effects of watching. In this slumb'ry agitation, besides her walking and other actual performances, what, at any time, have you heard her say?

Gentlewoman: That, sir, which I will not report after her.

Doctor: You may to me; and 'tis most meet you should.

Gentlewoman: Neither to you nor to anyone; having no witness to confirm my speech.

(ENTER LADY MACBETH WITH A TAPER.)(2)(3)

Gentlewoman: Lo, here she comes. This is her very guise; and, upon my life, fast asleep. Observe her; stand close. (4)

Doctor: How came she by that light?

Gentlewoman: Why, it stood by her; she has lighter by her continually; 'tis her command. (5)

Doctor: What is it she does now? Look, how she rubs her hands.

Gentlewoman: It is an accustomed gesture with her, to seem<sup>2</sup> thus washing her hands. I have known her to continue in this a quarter of an hour. (7)

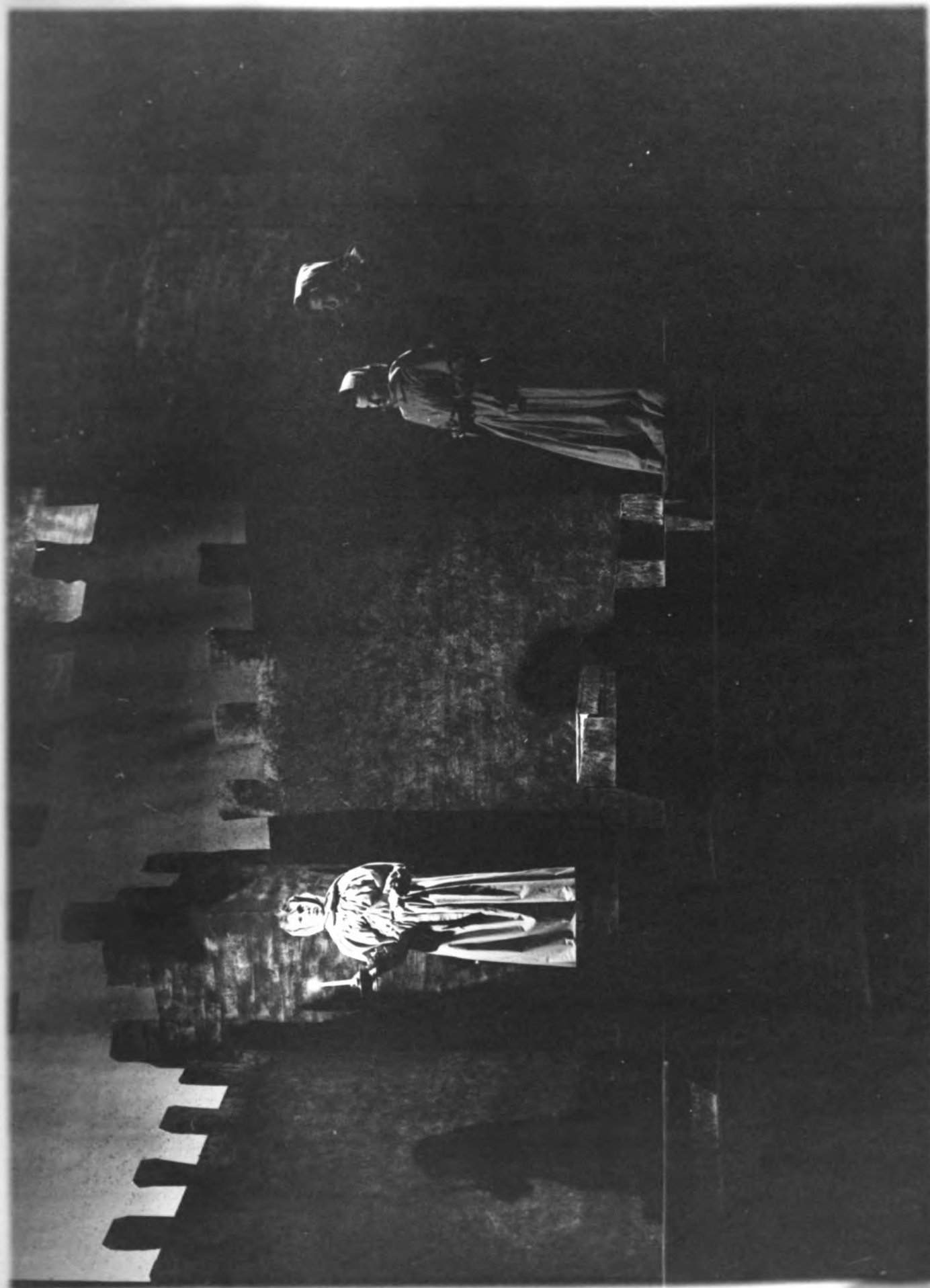
Lady Macbeth: Yet here's a spot.

ACT V, Scene 1

"How came she by that light?"



The number of  
 cases of the disease



ACT V, Scene 1 - Area IV

Business

Cues

---

8. Down to second level R.
9. Turns R as if talking to Macbeth.
10. Turns back L.
11. Chant this phrase.
12. Looks at hands.
13. Down to third level R.
14. D C on line.
15. Starts back up R platforms.
16. To second level.
17. To top level.

- Doctor: Hark! She speaks. I will set down what comes from her, to satisfy my remembrance the more strongly.
- Lady Macbeth: Out, damned spot! Out, I say! - (8) One: Two: why, then, 'tis time to it 't. - Hell is murky! - (9) Fie, my lord, fie! A soldier, and afeard? What need we fear who knows it, when none can call our power to account? (10) Yet who would have thought the old man to have so much blood in him?
- Doctor: Do you mark that?
- Lady Macbeth: The thane of Fife had a wife; (11) where is she now? - (12) What will these hands ne'er be clean? - (13) No more o' that, my lord, no more o' that; you mar all this with starting.
- Doctor: Go to, go to; you have known what you should not.
- Gentlewoman: She has spoke what she should not, I am sure of that; Heaven knows what she has known.
- Lady Macbeth: (14) Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!
- Doctor: What a sigh is there! The heart is sorely charged.
- Gentlewoman: I would not have such a heart in my bosom for the dignity of the whole body.
- Doctor: Well, well, well -
- Gentlewoman: Pray God it be, sir.
- Doctor: This disease is beyond my practice; yet I have known those which have walked in their sleep who have died holily in their beds.
- Lady Macbeth: Wash your hands, put on your nightgown; look not so pale. - I tell you yet again Banquo's buried; he cannot come out on 's grave.
- Doctor: Even so?
- Lady Macbeth: (15) To bed, to bed. There's knocking at the gate. (16) Come, come, come, come, give me your hand. (17) What's done cannot be undone.

ACT V, Scene 1 - Area IV

Business

Cues

---

18. Exit center arch.

19. Exit E-F.

20. Gentlewoman exits center arch.

c. lights do not go  
out.

ACT V, Scene 2 - Area IV

---

1. From A-B to S C.

a. Bring up remainder  
of Area IV lights.

2. From E-F.

(EXIT LADY MACBETH.)(18)

Doctor: Will she go to bed now?

Gentlewoman: Directly.

Doctor: Foul whisperings are abroad; unnatural deeds  
Do breed unnatural troubles; infected minds  
To their deaf pillows will discharge their  
secrets.  
More needs she the divine than the physician.  
God, God forgive us all. Look after her.  
Remove from her the means of all annoyance,  
And still keep eyes upon her. So, good night;  
My mind she has mated, and amazed my sight.  
I think, but dare not speak. (19)

Gentlewoman: Good night, good doctor.

(EXEUNT DOCTOR AND GENTLEWOMAN.)(20)(c) <sup>6</sup>

Scene 2. Dunsinane, (a) a room in the castle.

(ENTER MACBETH, DOCTOR)(1)

Macbeth: Bring me no more reports; let them fly all;  
Till Birnam wood remove to Dunsinane,  
I cannot taint with fear. What's the boy Malcom?  
Was he not born of woman? The spirits that  
know  
All mortal consequences have pronounced me  
thus:  
"Fear not, Macbeth; no man that's born of woman  
Shall e'er have power upon thee." Then fly,  
false thanes.<sup>2</sup>  
The mind I sway by and the heart I bear  
Shall never sag with doubt nor shake with fear.

(ENTER A SERVANT.)(2)

Where got'st thou that lily look?

Servant: There is ten thousand -

Macbeth: Geese, villain?

Servant: Soldiers, sir.

ACT V, Scene 2 - Area IV

Business

Cues

---

3. Exit E-F.

4. Calls A - B.

4a. From A-B.

Macbeth: Death of thy soul! those linen cheeks of thine  
Are counselors to fear. What soldiers, whey-<sup>2</sup>  
face?

Servant: The English force, so please you.

Macbeth: Take thy face hence.

(EXIT SERVANT.)(3) Seyton! (4) - I am sick at heart,  
When I behold .... Seyton, I say!

(ENTER SEYTON.)(4a)

Seyton: What is your gracious pleasure?

Macbeth: What news more?

Seyton: All is confirmed, my lord, which was reported.

Macbeth: I'll fight till from my bones my flesh be  
hacked.  
Give me my armor.

Seyton: 'Tis not needed yet.

Macbeth: I'll put it on.  
Send out more horses; scour the country round;  
Hang those that talk of fear. Give me mine  
armor.  
How does your patient doctor?

Doctor: Not so sick, my lord,  
As she is troubled with thick-coming fancies,  
That keep her from her rest.

Macbeth: Cure her of that.  
Canst thou not minister to a mind diseased,<sup>2</sup>  
Pluck from the memory a rooted sorrow,  
And with some sweet oblivious antidote  
Cleanse the heavy bosom of that perilous stuff  
Which weighs upon the heart?

Doctor: Therein the patient  
Must minister to himself.

Macbeth: Doctor, the thanes fly from me,<sup>1</sup>  
What purgative drug, rhubarb, senna  
Would scour these English hence? Hear'st  
thou of them?



ACT V, Scene 2 - Area IV

Business	Cues
5. Exit B-C.	b. Cry of women off stage R.
6. Macbeth to top of platforms, looks out through arch.	c. Warn curtain.
7. Turns to Seyton.	d. Pull slow curtain.
8. Exit B-C.	
9. Helps Seyton up.	
10. Motions for Seyton to leave. Seyton goes out B-C.	
11. Sinks on stairs between second and third levels R.	
12. Face in hands crying.	

During time curtain is pulled, stage is cleared of all but permanent platforms and proscenium.

Doctor: Ay, my good lord; your royal preparations  
Make us hear something.

Macbeth: Bring it after me.  
I will not be afraid of death and bane,  
Till Birnam forest come to Dunsinane.7

(EXIT DOCTOR.)(5)(6)

Hang out your banners on the outward walls;  
The cry is still "They come!" Our castle's  
strength will laugh a siege to scorn.7

(A CRY OF WOMEN WITHIN.)(b)(7)

What is that noise?

Seyton: It is the cry of women, my lord.

(EXIT SEYTON.)(8)

Macbeth: I have almost forgot the taste of fears.  
Direness, familiar to my slaughterous thoughts,  
Cannot more start me.

(RE-ENTER SEYTON.)(8)

Wherefore was that cry?

Seyton: The queen, my lord, is dead. (c)

Macbeth: (9) She should have died hereafter; (10)  
There would have been a time for such a word.  
(11) Tomorrow, and tomorrow, and tomorrow,  
Creeps in this petty pace from day to day  
To the last syllable of recorded time,  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief  
candle!  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing. (12)(d)

(EXIT MACBETH.)

ACT V. Scene 3 - Area IV

Business

Cues

---

1. Malcolm, Siward, Macduff, Ross,  
Angus, Lennox, Sergeant in this  
order. Malcolm, Siward C stage.  
Rest on platforms C and L.

a. Open curtain.

b. Drum beat and  
trumpet.

2. Gestures to stage R.

3. Starts off L at C-D.

4. All follow Siward, Malcolm off  
C-D.

No light or scenery changes between scenes. Played  
continuously.

ACT V, Scene 4 - Area IV

---

1. Enter from A-B. Advance  
U S to lower L platform.

2. Enter and X from E-F to C S.

3. Macbeth X down to C S.

Scene 3. The country near Dunsinane. (a) Near Birnam wood.

(DRUMS AND COLORS. (b) ENTER MALCOLM, (1) OLD SIWARD, MACDUFF, ANGUS, LENNOX, AND SOLDIERS.)

Malcom: Cousins, I hope the days are near at hand  
That chambers will be safe.

Angus: We doubt it nothing.

Siward: What wood is this before us? (2)

Lennox: The wood of Birnam.

Malcom: Let every soldier hew him down a bough  
And bear it before him; thereby shall we  
shadow  
The numbers of our host.<sup>2</sup>

Soldiers: It shall be done.

Siward: We learn no other but the confident tyrant  
Keeps still in Dunsinane, and will endure  
Our setting down before 't.'

Malcom: 'Tis his main hope.  
For it is there advantage is to be given.

Macduff: Attend the true event, and put we on  
Industrious soldiership.

Siward: (3) The time approaches<sup>2</sup>  
Make we our march toward Dunsinane.

(EXEUNT) (4)

Scene 4. Another part of the field.

(ENTER MACBETH.)(1)

Macbeth: They have tied me to a stake; I cannot fly  
But, bearlike, I must fight the course.

(ENTER A MESSENGER..SEXTON)(2)

Thou comest to use thy tongue; (3) thy story  
quickly.

ACT V, Scene 4 - Area IV

Business

Cues

---

4. Trembling bow.
5. Points to U S C.
6. Hands and face raised to heavens.
7. Seyton, Macbeth exeunt A-B.

No change of lights or scenery between scenes. Action continuous.

ACT V, Scene 5 - Area IV

---

- |   |                         |
|---|-------------------------|
| 1. From C-D to top of C platform.                                 | a. Begin roll of drums. |
| 2. Points off R to B-C.   |                         |
| 3. Exit B-C.  |                         |
| 4. Enter A-B to lower R platform.                                 |                         |
| 5. Enter from C-D to top platform.<br>Macbeth is facing audience. |                         |

Seyton: Gracious, my lord, (4)  
I should report that which I say I saw,  
But know not how to do it.

Macbeth: Well, say sir.

Seyton: As I did stand my watch upon the hill, (5)  
I looked toward Birnam, and, anon, methought,  
The wood began to move.

Macbeth: Liar and slave!

Seyton: Let me endure your wrath if 't be not so.  
Within this three mile may you see it coming;  
I saw a moving grove.<sup>2</sup>

Macbeth: \* If thou speak'st false,  
Upon the next tree shalt thou hang alive,  
Till famine claim thee. If thy speech be truth,<sup>2</sup>  
I care not if thou dost for me as much.-  
There is no flying hence nor tarrying here.  
I'gin to be aweary of the sun,  
And wish the estate of the world were now undone.  
Birnam wood comes to Dunsinane. (6) Blow, wind!  
Come, wrack! At least we'll die with harness  
on our back. (7)

(EXEUNT.)

Scene 5. Another part of the field.

(ENTER MACDUFF.)(1)

Macduff: That way the noise is. (2) Tyrant show thy face.  
If thou be'st slain and with no stroke of mine  
My wife and children's ghosts will haunt me  
still.<sup>2</sup>  
There thou shouldst be; by this great clatter,  
One of greatest note seems bruited.  
Let me find him, fortune; more I beg not.

(EXIT MACDUFF.)(3)

(ENTER MACBETH.)(a)(4)

Macbeth: Why should I play the Roman fool, and die  
On mine sword? Whiles I see lives, the gashes,  
Do better upon them.

(ENTER MACDUFF)(5)

ACT V, Scene 5 - Area IV

Business

Cues

---

6. Macbeth whirls around  
sword in hand.

7. Back D a step.

8. D S to Macbeth.

9. Fighting ranges back and  
forth on platform levels.

10. Macbeth stops fighting,  
lets sword and shield fall,  
back away.

11. Advancing to him.

12. Brings shield up.

13. Sword up.

14. Off stage E-F.

15. Malcolm and Siward from C-D to  
top of platforms. Rest from E-C.  
Sergeant, Angus, to stage L. Ross,  
Lennox stay on stage R.

a. Flourish from  
trumpet, clarinet, beat  
from drum. Continue  
until in places.

Macduff: Turn, hell-hound, turn. (6)

Macbeth: Of all men else I have avoided thee. (7)  
But get thee back; my soul is too much charged  
With blood of thine already.

Macduff: (8) I have no words;  
My voice is in my sword; thou bloodier villain  
Than terms can give thee out.

(THEY FIGHT.)(9)

Macbeth: Thou losest labor  
As easy mayst thou the intrenchant air  
With thy keen sword impress as make me bleed.<sup>2</sup>  
I bear a charmed life, which must not yield  
To one of women born.

Macduff: Despair thy charm;  
And let the angel whom thou hast served  
Tell thee, Macduff was from his mother's womb,  
Untimely ripped. (10)

Macbeth: Accursed be that tongue which tells me so!  
I'll not fight with thee.

Macduff: (11) Then yield thee, coward.  
And live to be the show and gaze o' the time.  
We'll have thee, as our rarer monsters are,  
Painted upon a pole, and underwrit,  
"Here may you see the tyrant."

Macbeth: I will not yield,  
To kiss the ground before young Malcom's feet,  
And to be baited with the rabble's curse.  
Yet I will try the last, Before my body  
I throw my warlike shield. (12) Lay on, Macduff, (13)  
And damned be him that first cries, "Hold,  
enough."

(EXEUNT FIGHTING. (14) FLOURISH OF TRUMPETS. ENTER  
MALCOLM, (15) SIWARD, ROSS, THE OTHER THAMES AND  
SOLDIERS.)

Malcom: I would the friends we miss were safe arrived.

Siward: Some must go off; and yet, by these I see,  
So great a day as this is cheaply bought.

Malcom: Macduff is missing, and your noble son.



ACT V, Scene 5 - Area IV

Business

Cues

---

16. From E-F to D S L.

b. Start drum roll.

17. Points sword to Malcolm in R  
hard. Head in L.

c. Build drum roll on  
last speech and while  
curtain closes stop  
abruptly when curtain  
is closed.

18. All point swords to Malcolm and  
get in places for tableau end.  
Siward, Ross, Lennox P Angus, Sergeant,  
Macduff L on platforms. Malcolm C.

d. Close curtain  
slowly.

19. Swords down, all but Malcolm  
kneel.

Ross: Your son, my lord has paid a soldier's debt.'

Siward: My son is dead?

Ross: Ay, and brought off the field.

Siward: Had he his hurts before?

Ross: Ay, on the front.

Siward: Why then, God's soldier be he.'

Malcom: He's worth more sorrow.'

Ross: Here comes newer comfort.

(RE-ENTER MACDUFF, WITH MACBETH'S HEAD.)(16)

Macduff: Hail, king! For so thou art. Behold where  
stands the usurper's cursed head. The time  
is free.<sup>2</sup>

Hail, king of Scotland! (17)

All: Hail, king of Scotland! (18)

Malcom: We shall not spend a large expense of time  
Before we reckon with our several loves,  
And make us even with you. My thanes and kings-  
men, henceforth be earls, the first that  
Scotland in such an honour named. What's  
more to do, we call home our exiled friends  
abroad that fled the snares of watchful  
tyranny

Of this dead butcher and his fiendlike queen,  
Who, as 'tis thought, by self and violent hands  
Took off her life. This, and what needful else  
That calls upon us, by the grace of grace,  
We will perform in measure, time, and place;  
So thanks to all at once and to each one,  
Whom we invite to see us crowned at Scone. (b)

All: All hail, king of Scotland. (19)

(c)

(END OF TABLEAU.) (d)

### CHAPTER III

#### AN ANALYSIS OF THE PROBLEMS OF SCRIPT ADAPTATION

Since Macbeth would not only be Handy High School's first experience in performing and observing any of Shakespeare's plays but also the audience's first experience in witnessing the performance of a tragedy, the director decided that he must have a clear conception of the implications of the play before attempting to transmit interpretations to the students that he was going to be directing.

Macbeth has as part of its full title the word "tragedy." Milton Marx in his book The Enjoyment of Drama says of Shakespearean tragedy:

His theory of tragedy . . . is that man brings about his own downfall because of some weakness in character.<sup>1</sup>

In Shakespeare man is brought low by a tragic flaw, inherently part of him, which he is powerless to overcome until it is too late.<sup>2</sup>

In Macbeth, Macbeth, through a flaw in his character, ambition, falls from prosperity to destruction. The deed which characterizes the flaw in his character is the murder of King Duncan. Shakespeare creates the opinion in his audience that

---

<sup>1</sup>Milton Marx, The Enjoyment of Drama (New York: F. S. Crofts and Company, Inc., 1940), page 98.

<sup>2</sup>Ibid., page 98.

1944

1944

1944

1944

1944

1944

1944

1944

1944

1944

1944

1944

1944

1944

1944

1944

Macbeth's conduct was not within his own control but that he was under the joint temptation and influence of the witches and his wife. From this point the characters are arrayed on two sides: one side, representing evil and its influences, has the three witches, Lady Macbeth, and Macbeth; on the other side, representing good, are Macduff, Banquo, Lennox, Ross, Malcom, King Duncan, Lady Macduff, and Seyton. The first part of the play furnished background material on the main characters up until the murder of King Duncan. Banquo, prior to the murder of Duncan, was Macbeth's companion when the witches were first encountered. In this encounter, Macbeth is promised the throne of Scotland, and Banquo is promised that he shall found a line of kings. From the time when he is king, Macbeth grows to fear and envy Banquo. To protect himself from Banquo's suspicions and insure the throne for his own lineage, Macbeth orders Banquo and his son, Fleance, murdered. Fleance escapes. Further, Macduff will not do his bidding, and, in his second encounter with the witches, Macbeth has been warned to "Beware, Macduff." Macbeth suspects another threat to his throne. He orders Lady Macduff and all of Macduff's children slain, for he has learned of Macduff's defection to Malcom's forces in England from his forces.

Macbeth's goal through the play is to be the unquestioned ruler of Scotland. He never reaches it. In attempting to reach this goal, he eliminates those who question his right to the



throne. In the process he develops as a character from a man "infirm of purpose" to one firm and purposeful in everything that he does.

Meanwhile, Lady Macbeth, who has prodded and urged him into his initial act of murder, has gradually disintegrated into the mental collapse of the sleep walking scene.

Although Macbeth is destroyed, Shakespeare points out that virtue has triumphed. Even though Macbeth may not gain the entire sympathy of the audience, nevertheless, an understanding of his motives is clear. Through his destruction the author points out that the hero, Macbeth, has gained what he deserves. Here, the director realized, was a problem in story and character development, for the hero of this play is unpleasant and unprincipled, but sympathy must be created for him in order to maintain the interest and contact of the audience with him.

Having this concept of the play and its implications as a whole, the director went on to analyze the characters within the play, for he knew that he would need to do this before any adaptation of the play was possible; otherwise, lines, scenes, or words might be deleted or changed which might be necessary to the development of the characters or the plot. The following are brief summaries of the analysis of the characters which were employed in this production.





The witches - in the witches are personified the forces of evil. To the Shakespearean audience with its belief in witchcraft, the witches were more credible than to a modern audience. There were several ways which the director created the impression of evil. These will be discussed in the chapter in which the production of the play is the topic. The clue to the witches' appearance and unearthly character was taken from Banquo's speech in the third scene of the first act where he says:

What are these  
So withered and so wild in their attire  
That look not like the inhabitants of the earth,  
And yet are on 't? Live you? or are you aught  
That man may question? You seem to understand me,  
By each at once her choppy finger laying  
Upon her skinny lips. You should be women,  
And yet your beards forbid me to interpret  
That you are so.

Shakespeare's audiences must have viewed these "secret, black and midnight hags" in the light of current witch lore, but they may also have felt that they were no common witches, since Shakespeare had raised them to a fresh level of imagination, giving them an unearthly air and a spiritual significance in relation to the character of Macbeth. In the director's imagination the witches would each have a separate character which would be achieved by having them use three different levels of voice and three different methods of speaking.

Macbeth - at the beginning of the play Macbeth is a man of valor and unblemished record. He is a gentleman of honor



and a superlative soldier, and the "golden opinions" lately won "from all sorts of people" through his heroic achievements in the field bear no shadow of reservation. To these testimonies is added the private opinion of his wife when she evaluates him. Macbeth is "not without ambition", a trait not unusual in a man of his station. Macbeth, she says, "would not play false" in the pursuit of it. He is, however, a man of fluctuating purposes, for he puts aside, several times, the suggestion that he murder Duncan. Through these times of indecision Macbeth wins the sympathy of the audience. Then, too, he is never seen in the play in his worst moments. For example, the first intimation of motivation for the murder of Duncan is in the scene where Lady Macbeth reads the letter from him. With the exception of the murder of Duncan, Macbeth does not do any of the actual killings himself. This lack of action presents a directing problem in producing the play, for a villain is to be portrayed who does not perform his dastardly deeds on the stage. The false sense of security which Macbeth gains from the witches' prophecies and the effect on him when these three prophecies prove to be his undoing must be portrayed.

Lady Macbeth - greatness for her husband is Lady Macbeth's greatest desire. In attaining that goal she is a strong, ruthless individual who is assured of purpose. In Macbeth's interests she is passionate and unswerving, a woman of supreme will and nerve, supplying both when he wavers. Even though she



is masculine in these respects, she is also distinctly feminine. She plays the hostess superbly when greeting Duncan, when taking complete charge during Macbeth's lapse at the banquet, and when talking to Banquo. There are limits to the reserve of her energy, however, and she ends in a mental collapse. When she realizes that Macbeth is no longer taking her into his confidence after she has helped him gain the greatness that he possesses, she loses control of herself and suffers the agony of conscience portrayed in the sleep walking scene. Even though she is a ruthless and cold blooded schemer in the plans that she is perpetrating, yet, when the deed is done, her agony of mind incites sympathy and understanding. Even in her final act she shows strength of will, she takes her own life.

Banquo - as brave as Macbeth, Banquo personifies all that Macbeth could have been. His loyalty to the king and his doubting of Macbeth's actions and motives make him Macbeth's living and perceivable conscience, for Banquo says in scene one of act three:

Thou hast it now: king, Cawdor, Glamis; all  
As the wierd women promised, and, I fear,  
Thou play'st most foully for it . . .

Shakespeare made full use of Banquo as the representative of good. In the later scene, the ghost of Banquo is still the reminder to Macbeth of the evil he has committed and of the consequences which Macbeth must pay. Even though Banquo remains



silent, the effect on Macbeth is such to cause the audience to understand the guilt which weighs down the murderer.

Fleance - as Banquo's son, a young, obedient boy, Fleance is the personification of the remainder of the witches' prophecy to Macbeth that Banquo shall found a line of kings even though Banquo is never king himself. Macbeth sees Fleance reaping the rewards of his treacherous killing of Duncan and in his impotent rage tries to have Fleance murdered.

Seyton - when everyone else has turned against Macbeth and deserted him, Seyton is still the loyal, family retainer. His is a character that would be understood by an audience of any period, for his love for his master weathers all the storms of adversity.

Ross and Lennox - the two lords, Ross and Lennox, represent loyalty to the throne and crown of Scotland; however, when the country is suffering because of the tyranny of Macbeth, both are willing to sacrifice this loyalty for the good of the country.

Duncan - in contrast to what Macbeth is as king of Scotland, Duncan typifies all of the virtues possible to be exemplified in a king. He is kind, gracious, impartial, appreciative, and dignified. This kind of character having been established, his murder is all the more horrible.

Malcom - representing the forces of right and good, Malcom as a character in the play comes into full bloom when

the first of these is the fact that the system is not a simple one, and that the results are not always the same.

The second of these is the fact that the system is not a simple one, and that the results are not always the same.

The third of these is the fact that the system is not a simple one, and that the results are not always the same.

The fourth of these is the fact that the system is not a simple one, and that the results are not always the same.

The fifth of these is the fact that the system is not a simple one, and that the results are not always the same.

The sixth of these is the fact that the system is not a simple one, and that the results are not always the same.

The seventh of these is the fact that the system is not a simple one, and that the results are not always the same.

The eighth of these is the fact that the system is not a simple one, and that the results are not always the same.

The ninth of these is the fact that the system is not a simple one, and that the results are not always the same.

The tenth of these is the fact that the system is not a simple one, and that the results are not always the same.

The eleventh of these is the fact that the system is not a simple one, and that the results are not always the same.

The twelfth of these is the fact that the system is not a simple one, and that the results are not always the same.

The thirteenth of these is the fact that the system is not a simple one, and that the results are not always the same.



he comes into opposition with Macbeth in regaining the throne. His final speech lets us know that all is well with Scotland again and that the throne is in good hands.

Macduff - as Macbeth's memisis, Macduff personifies a good man greatly wronged who finally avenges that wrong. In avenging the murder of his wife and children, Macduff avenges all the wrongs of which Macbeth is guilty.

The doctor - as a man of medicine, the doctor also is a man of a philosophical leaning, for when he tells Macbeth that Lady Macbeth is not sick but suffering from lack of rest caused by "thick-coming fancies," and Macbeth answers:

Cure her of that:  
Canst thou not minister to a mind diseased,  
Pluck from the memory a rooted sorrow . . .

the doctor very pointedly and simply answers:

Therein the patient  
Must minister to himself.

The nurse or gentlewoman - accompanying the doctor in the "sleep-walking scene," the gentlewoman dramatizes the horror of the ordinary individual when she is aware of the evil deeds that Lady Macbeth reveals. Her exclamations and fear for her own safety point up the scene.

The murderers - the fate of the common folk under the rule of Macbeth, their unhappiness, and their sullen nearness to revolt, is typified in the murderers. For Macbeth convinces them that Banquo is responsible for their plight and they are eager and willing to murder him.

1. 在  $\mathbb{R}^n$  中，设  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是  $n$  维向量组， $\mathbf{b}$  是  $n$  维向量。  
 2. 若  $\mathbf{b}$  可由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则存在唯一的一组数  $x_1, x_2, \dots, x_m$ ，使得  

$$\mathbf{b} = x_1 \mathbf{a}_1 + x_2 \mathbf{a}_2 + \dots + x_m \mathbf{a}_m$$
 3. 若  $\mathbf{b}$  不能由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则不存在这样的一组数  $x_1, x_2, \dots, x_m$ ，使得  

$$\mathbf{b} = x_1 \mathbf{a}_1 + x_2 \mathbf{a}_2 + \dots + x_m \mathbf{a}_m$$
 4. 若  $\mathbf{b}$  可由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，且  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性无关的，则表示法是唯一的。

5. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性相关的，则  $\mathbf{b}$  可由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，且表示法不唯一。  
 6. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性无关的，且  $\mathbf{b}$  可由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则表示法是唯一的。  
 7. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性无关的，且  $\mathbf{b}$  不能由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则不存在这样的一组数  $x_1, x_2, \dots, x_m$ ，使得

$$\mathbf{b} = x_1 \mathbf{a}_1 + x_2 \mathbf{a}_2 + \dots + x_m \mathbf{a}_m$$

8. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性相关的，且  $\mathbf{b}$  可由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则表示法不唯一。

9. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性无关的，且  $\mathbf{b}$  可由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则表示法是唯一的。

10. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性相关的，且  $\mathbf{b}$  可由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则表示法不唯一。  
 11. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性无关的，且  $\mathbf{b}$  可由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则表示法是唯一的。  
 12. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性相关的，且  $\mathbf{b}$  不能由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则不存在这样的一组数  $x_1, x_2, \dots, x_m$ ，使得

$$\mathbf{b} = x_1 \mathbf{a}_1 + x_2 \mathbf{a}_2 + \dots + x_m \mathbf{a}_m$$

13. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性无关的，且  $\mathbf{b}$  可由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则表示法是唯一的。  
 14. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性相关的，且  $\mathbf{b}$  可由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则表示法不唯一。  
 15. 若  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  是线性无关的，且  $\mathbf{b}$  不能由  $\mathbf{a}_1, \mathbf{a}_2, \dots, \mathbf{a}_m$  线性表示，则不存在这样的一组数  $x_1, x_2, \dots, x_m$ ，使得

With these concepts of the implications of the plot of Macbeth and the characters within the play decided upon and crystalized, the director set about the adaptation of the script for performance by high school students for an audience to be largely composed of high school students.

In adapting the script of Macbeth for high school production, those elements that would make the most acceptable production for the audience of T. L. Handy High School were considered paramount. The need to give the play high entertainment value for its high school audience was of first importance. For this reason a fast moving production was desirable. As has already been pointed out, the stage designer had collaborated with the director in devising a plan of production which would permit the play to progress with scene changes limited to not more than one minute in time. Many of the scenes were acted with no lapse of time intervening, for they were planned to move from one acting area to another.

With the plan for handling the scenes determined, the dialogue problems needed consideration. The director realized that for an audience seeing the play three hundred years later than the audience for which it was written, some changes would have to be made. Cutting would not be done for cutting's sake alone. Every effort would be made to retain as much of the feeling of the original script as possible.

the same way as the other two, but with a different result.

The first result is that the first two results are not valid.

The second result is that the first two results are not valid.

The third result is that the first two results are not valid.

The fourth result is that the first two results are not valid.

The fifth result is that the first two results are not valid.

The sixth result is that the first two results are not valid.

The seventh result is that the first two results are not valid.

The eighth result is that the first two results are not valid.

The ninth result is that the first two results are not valid.

The tenth result is that the first two results are not valid.

The eleventh result is that the first two results are not valid.

The twelfth result is that the first two results are not valid.

The thirteenth result is that the first two results are not valid.

The fourteenth result is that the first two results are not valid.

The fifteenth result is that the first two results are not valid.

The sixteenth result is that the first two results are not valid.

The seventeenth result is that the first two results are not valid.

The eighteenth result is that the first two results are not valid.

The nineteenth result is that the first two results are not valid.

The twentieth result is that the first two results are not valid.

The twenty-first result is that the first two results are not valid.

The twenty-second result is that the first two results are not valid.

The twenty-third result is that the first two results are not valid.

The twenty-fourth result is that the first two results are not valid.

The following criteria for script changes were set up: the dialogue would be cut where such cutting would give greater speed to the production; dialogue would be changed where such change would enable the audience to understand the lines more readily; word changes or rearrangements should preserve the original meter of the line wherever possible; lines within the scenes would be cut to expedite the production only where the development of the plot would not be impaired; and entire scenes would be omitted only when they would not contribute to the development of the plot; scenes would be combined to aid further in staging the play.

Any change made in the script of the play may be classified under one of the seven reasons which follow:

1. Speech or speeches cut for faster movement.
2. Substitution for words or word meanings no longer used, or deletion or substitution because of vocabulary limitations of cast and audience.
3. Minor changes in sentence structure to make dialogue more intelligible to the audience.
4. Words or lines deleted to make speech more acceptable to the school audience: profanity, obscenities.
5. Scene cut to expedite production.
6. Scene omitted to expedite production.
7. Scenes combined to aid in staging the play.

The original text used for purposes of adaptation was the volume of complete works of Shakespeare, edited by

• **What is the purpose of the study?**

1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Arar and Collins (1971) using a Shimadzu 1010 spectrophotometer. The concentration of chlorophylls was expressed in  $\mu\text{g mL}^{-1}$  of the sample.

William Allen Neilson and Charles Jarvis Hill<sup>3</sup> which the director had used as a text in courses of the English department of Michigan State College. For further reference as to word meanings the director used the Variorum Edition of Shakespeare<sup>4</sup> which was edited by Horace Howard Furness. Along with this the director used The Arden Edition of the Works of Shakespeare.<sup>5</sup>

The following is a comparison of the original order of the scenes and the acts of the play in comparison with the order used in the adapted version:

Original		Adaptation	
I, 1	A heath	I, 1	A heath
I, 2	Camp near Forres	I, 2	Camp near Forres
I, 3	A heath	I, 3	A heath
I, 4	Forres. The palace	I, 4	Forres. The palace
I, 5	Inverness	I, 5	Inverness
I, 6	Before Macbeth's castle	I, 5	Before Macbeth's castle
I, 7	Within the castle	I, 7	Within the castle
II, 1	Within Macbeth's castle	II, 1	Macbeth's castle
II, 2	The same	II, 2	The same
II, 3	The same	II, 3	The same
II, 4	Outside Macbeth's castle	II, 4	Omitted
III, 1	Forres. The palace	III, 1	Forres Palace
III, 2	The same	III, 2	The same
III, 3	Park near palace	III, 3	Omitted

---

<sup>3</sup>William Allen Neilson and Charles Jarvis Hill, editors, The Complete Plays and Poems of William Shakespeare (New York: Houghton Mifflin Company, 1942).

<sup>4</sup>Howard Horace Furness, editor, A New Variorum Edition of Shakespeare, Volume II, Macbeth (Philadelphia: J. B. Lippincott Company, 1873).

<sup>5</sup>Kenneth Muir, editor, The Arden Edition of the Works of William Shakespeare, Macbeth (London: Methuen and Co. Ltd., 1951)





III, 4 Hall in palace  
 III, 5 A heath  
 III, 6 Forres. The palace

IV, 1 A cavern  
 IV, 2 Fife castle  
 IV, 3 England

V, 1 Dunsinane Castle  
 V, 2 Near Dunsinane  
 V, 3 Room in Dunsinane  
 V, 4 Near Birnam Wood  
 V, 5 Room in Dunsinane  
 V, 6 Before Dunsinane  
 V, 7 Near Dunsinane  
 V, 8 Near Dunsinane

III, 4 Hall in palace  
 III, 5 Omitted  
 III, 6 Omitted

IV, 1 A cavern  
 IV, 2 Fife Castle  
 IV, 3 England

V, 1 Dunsinane castle  
 V, 2 The same  
 V, 3 Near Dunsinane  
 V, 4 Near Dunsinane

(See notes on page for  
 Act V scene rearrangements.)

The reader may observe that the original order of act and scene sequence was retained with the exception of the scenes which were omitted and the rearrangement of the scenes in the fifth act.

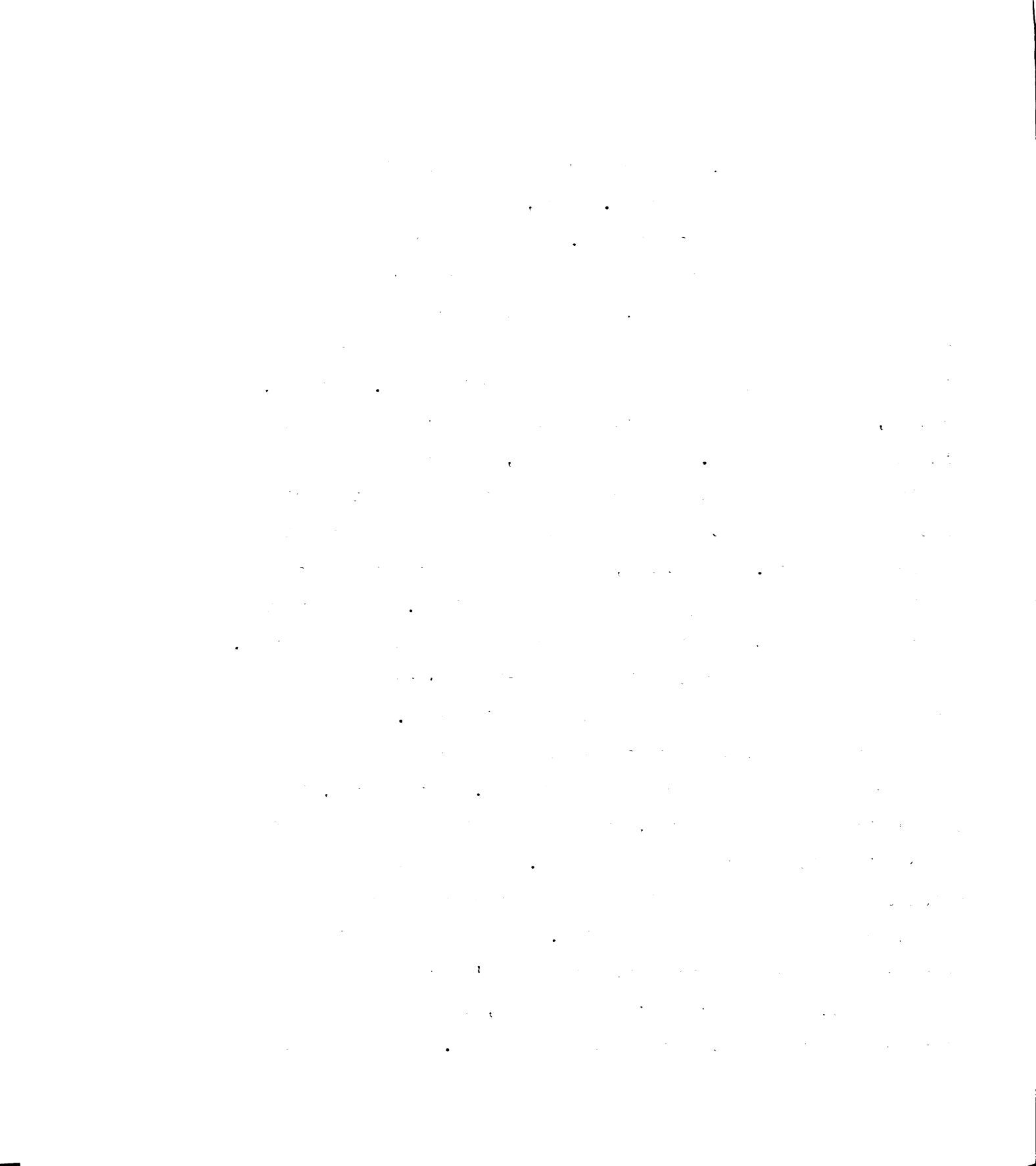
In adapting the play the director omitted no scenes from the play unless the following questions could be answered in the negative: Does the scene contribute to plot development? Does the scene contribute to the development of character?

Four complete scenes were cut from the original script. In Act II, Scene 4, is a conversation between Ross, an old man, and Macduff. Information as to the crowning of Macbeth and the flight of Malcom and Donalbain from the country is given. The same information is given in the following scene and the director did not think the repetition was necessary. Act III, Scene 3, in the play is the one in which the murder of Banquo takes place. Since this is so graphically described to Macbeth by the murderer



in the following scene, the director thought that this scene could be deleted from the script. Also, the actual murder of Banquo on stage would be a gory act. In the modern high school with its students familiar with acts of violence through television and moving pictures, the director decided that the student actors would not be convincing enough and the scene might provoke laughter instead of the horror intended. Act III, Scene 5, is the scene with Hecate and the witches gamboling and singing about the stage. To the director, this scene had no significant meaning to the modern audience and no direct bearing on the development of the play and cutting it would not harm the fabric of the play. In Act III, Scene 6, Lennox and a Lord are merely commenting on events which have taken place. These events are already known to the audience or are revealed in future scenes. Since it did not further the plot or reveal any character development, the director decided to cut this scene.

Within Act V, the rearrangement of the scenes became necessary because of the problems in staging. Shakespeare, in the original order of the act, has scenes inside Dunsinane Castle alternating with the out of door scenes. The conditions under which this production was being presented were entirely different from those of the original production. From most available sources the indications are that Shakespeare's presentation employed little or no scenery; consequently, the scenes could flow from one to the other without interruption. The production



at Handy High School was being done with scenery and alternating the scenes as they are arranged in the original script would have necessitated scene changes after each of the first six scenes. At the point in the play where the plot reaches its development in the fifth act, the climax is reached. To have the six periods of waiting for scene changes come at this time would have weakened the climax and interrupted the flow of the play. These scenes employ large numbers of people and the full stage would be necessary for presenting them properly. There was no possible way of alternating them with the two small acting areas on the down stage sides. The director decided that the rearrangement of the scenes was the solution to the problem. Since the arrangement of the scenes themselves includes interior and exterior scenes, the combining of scenes was done with two scenes taking place inside the castle and two scenes taking place outside the castle. The curtain was drawn in between to allow for a scenery change which consumed one minute.

The cutting of conversation within the scenes occurred only twice in the adaptation. In Act IV, Scene 3, there is a long conversational sparring in which Malcom is testing Macduff to ascertain if he is a follower in whom Malcom can place his trust. None of this contributes to the development of either the characters or the plot. The director thought that the play would not be harmed in any way by taking it out. In Act IV, Scene 2, occurs the conversation between Lady Macduff and her son.

The director concluded that this conversation would seem unlikely and precocious to a modern audience. Since it contained no development of plot or of character, the play would not suffer without this portion of the conversation.

Substitution for words or word meanings no longer used were not frequent, for the director attempted to retain the beauty of the Shakespearean idiom. However, nine substitutions occurred where the director decided they were necessary to clarify the meaning of the line for the modern audience. The following are examples of such changes: "and what seem'd corporal melted as breath in the wind" became "and what seem'd as real melted as breath into the wind." Macbeth's "Of nature's gremins tumble all together" became "Of nature's seedlings tumble all together." And Duncan's "And his great love, sharp as his spur, hath holp him" became "And his great love, sharp as his spur, helped him." These deletions were made with regret, for to the trained ear, one of the delights derived from hearing a Shakespearean line spoken is the word usage which has become obsolete. The director had to remember constantly that the audience seeing and hearing this play was one untrained in Shakespearean language and one that would become weary of something which it could not understand. Even though the student actors could have learned the original words and conveyed their meanings in a general way to the audience, the director decided that words more easily understood by the audience were

important to the audience enjoyment of the production. These changes were made with an attempt to replace words with those which would not harm the meter of the lines involved.

The director had found in previous productions that two hours was the maximum time that he could maintain the interest of his audience. The main method used in an attempt to streamline this production was the cutting of lines within speeches. Fifty-three such cuttings occurred. These cuttings fell into five categories: 1. an excess of philosophy; 2. overly explicit location of locale; 3. unnecessary characters; 4. excess of words in time of dramatic tension and movement; 5. reference to dieties and individuals unfamiliar to modern audience. An example of each of these five categories follows in the order listed.

One, in Act I, Scene 7, in Macbeth's soliloquy,

And pity, like a naked new-born babe,  
Striding the blast, or heaven's cherubin hors'd  
Upon the sightless couriers of the air,  
Shall blow the horrid deed in every eye,  
That tears shall drown the wind.

these lines were cut because the director thought they would only confuse the audience.

Two, in Act I, Scene 6, Banquo's lines

This guest of summer,  
The temple-haunting martlet, does approve  
By his loved mansionry that the heaven's breath  
Smells wooingly here: no jutting, frieze,  
Buttress, nor coign of vantage, but this bird  
Hath made his pendent bed and procreant cradle:  
Where they most breed and haunt, I have observed  
The air is delicate.





were cut, for this is an attempt to establish place by Shakespeare on his barren stage.

Three, in Act IV, Scene 1, the entire speech of Hecate was deleted, for the director thought the character and the lines unnecessary to the scene. Hecate says,

O, well done!. I commend your pains;  
And every one shall share i' the gains:  
And now about the cauldron sing,  
Like elves and faries in a ring,  
Enchanting all that you put in.

And there is music and a song by the three witches and Hecate. Previous to this the three witches have made their magic spell by casting various items into the cauldron. The scene is completed by having Macbeth hear the three prophecies from the apparitions. The director decided that Hecate and the song and dance were detrimental to the scene in that they destroyed the continuity of mood.

Four, Act II, Scene 3, contains the action of the discovery of Duncan's murder. Macduff is the discoverer and says:

Approach the chamber, and destroy your sight  
With a new Gorgon: do not bid me speak;  
See and then speak yourselves. Awake, awake!  
Ring the alarum-bell. Murder and treason!

In the original the lines went on:

Banquo and Donalbain! Malcom! awake!  
Shake off this downy sleep, death's counterfeit,  
And look on death itself! up, up, and see  
The great doom's image! Malcom! Banquo!  
As from your graves rise up, and walk like sprites,  
To countenance this horror. Ring the bell.



With the murder of the king announced previously and a general rushing of people about the stage, the director believed that the last six lines of the speech were not needed.

Five, in Act III, Scene 2, Macbeth says:

There's comfort yet; they are assailable;  
Then be thou jocund: ere the bat hath flown  
His cloistered flight; ere to black Hecate's summons  
The shard-born beetle with his drowsy hums  
Hath rung night's yawning peal, there shall be done  
A deed of dreadful note.

This was changed to:

There's comfort yet; they are assailable;  
Then be thou happy: there shall be done  
A deed of dreadful note.

Minor changes in sentence structure to make dialogue more intelligible to the audience were made only three times, for in this way the director attempted again to retain the original flavor of the Shakespearean line. An example of such a change was in Act IV, Scene 3. Ross' original speech read:

Would I could answer  
This comfort with the like! But I have words  
That would be howl'd out in the desert air,  
Where hearing should not latch them.

In the adaptation this speech became:

Would I could answer  
This comfort with the like! But I have words  
That should be howled out in the desert air,  
Where hearing could not catch them.

Only three times lines had to be deleted to avoid offending the school audience. The most notable example of this type of deletion was in Act II, Scene 3, and concerned the conversation of the porter and Macduff. There was a discussion of the

*Journal of Management Education* 30(6)

"three things drink does especially provoke." These were desire, increase of urine, and lechery. While the original intention of Shakespeare may have been to gain a laugh from his audience, this speech might have been one which shocked the students, and, since it had no bearing on the plot, the line might have become overly important and remembered to a degree out of importance to its contribution to the play. Likewise, "whore" became "wench" and "nipple" became "breast." The substitute words had the same connotations as the originals but would not provoke criticism from the audience.

In the process of rehearsals, a section of a speech in the witches' scene, Act IV, Scene 1, was deleted. The director did this because one of the girls playing the witches was Jewish and made the suggestion that the line be deleted. The director decided that she was within her rights since the attitude toward the Jewish race has changed since Shakespeare's day. For the younger audience, especially, this reference to an Elizabethian prejudice could well be omitted. The lines referred to are:

Liver of Blaspheming Jew  
Gall of Goat, and slips of yew  
Sliver'd in the moon's eclipse.

As a teacher of Shakespeare, any of these cuttings were undesirable to the writer, but, as a director of the production about to be rehearsed, the inexperienced audience and the necessity for performing within a two hour time limit were of paramount importance.

the first of these is the fact that the  
the second is the fact that the  
the third is the fact that the  
the fourth is the fact that the  
the fifth is the fact that the  
the sixth is the fact that the  
the seventh is the fact that the  
the eighth is the fact that the  
the ninth is the fact that the  
the tenth is the fact that the  
the eleventh is the fact that the  
the twelfth is the fact that the  
the thirteenth is the fact that the  
the fourteenth is the fact that the  
the fifteenth is the fact that the  
the sixteenth is the fact that the  
the seventeenth is the fact that the  
the eighteenth is the fact that the  
the nineteenth is the fact that the  
the twentieth is the fact that the  
the twenty-first is the fact that the  
the twenty-second is the fact that the  
the twenty-third is the fact that the  
the twenty-fourth is the fact that the  
the twenty-fifth is the fact that the  
the twenty-sixth is the fact that the  
the twenty-seventh is the fact that the  
the twenty-eighth is the fact that the  
the twenty-ninth is the fact that the  
the thirtieth is the fact that the  
the thirty-first is the fact that the  
the thirty-second is the fact that the  
the thirty-third is the fact that the  
the thirty-fourth is the fact that the  
the thirty-fifth is the fact that the  
the thirty-sixth is the fact that the  
the thirty-seventh is the fact that the  
the thirty-eighth is the fact that the  
the thirty-ninth is the fact that the  
the fortieth is the fact that the  
the forty-first is the fact that the  
the forty-second is the fact that the  
the forty-third is the fact that the  
the forty-fourth is the fact that the  
the forty-fifth is the fact that the  
the forty-sixth is the fact that the  
the forty-seventh is the fact that the  
the forty-eighth is the fact that the  
the forty-ninth is the fact that the  
the fiftieth is the fact that the  
the fifty-first is the fact that the  
the fifty-second is the fact that the  
the fifty-third is the fact that the  
the fifty-fourth is the fact that the  
the fifty-fifth is the fact that the  
the fifty-sixth is the fact that the  
the fifty-seventh is the fact that the  
the fifty-eighth is the fact that the  
the fifty-ninth is the fact that the  
the sixtieth is the fact that the  
the sixty-first is the fact that the  
the sixty-second is the fact that the  
the sixty-third is the fact that the  
the sixty-fourth is the fact that the  
the sixty-fifth is the fact that the  
the sixty-sixth is the fact that the  
the sixty-seventh is the fact that the  
the sixty-eighth is the fact that the  
the sixty-ninth is the fact that the  
the seventieth is the fact that the  
the seventy-first is the fact that the  
the seventy-second is the fact that the  
the seventy-third is the fact that the  
the seventy-fourth is the fact that the  
the seventy-fifth is the fact that the  
the seventy-sixth is the fact that the  
the seventy-seventh is the fact that the  
the seventy-eighth is the fact that the  
the seventy-ninth is the fact that the  
the eightieth is the fact that the  
the eighty-first is the fact that the  
the eighty-second is the fact that the  
the eighty-third is the fact that the  
the eighty-fourth is the fact that the  
the eighty-fifth is the fact that the  
the eighty-sixth is the fact that the  
the eighty-seventh is the fact that the  
the eighty-eighth is the fact that the  
the eighty-ninth is the fact that the  
the ninetieth is the fact that the  
the ninety-first is the fact that the  
the ninety-second is the fact that the  
the ninety-third is the fact that the  
the ninety-fourth is the fact that the  
the ninety-fifth is the fact that the  
the ninety-sixth is the fact that the  
the ninety-seventh is the fact that the  
the ninety-eighth is the fact that the  
the ninety-ninth is the fact that the  
the hundredth is the fact that the

The adapted script proved in rehearsal that the vocabulary and the content were easily understood by this group of high school actors. In the first rehearsal where the script was read, the ease in understanding it was remarkable and no further changes were necessary.

Every script change fell into one of the seven classifications listed and described. All changes are designated in the script which is included in Chapter II. These changes are designated in red ink by the appropriate number as listed previously in this chapter.

## CHAPTER IV

### DIRECTING AND REHEARSING PROBLEMS

#### PRELIMINARY PREPARATION

In the year prior to the production of Macbeth, the director made plans to introduce Shakespearean plays as dramatic material to the student body of T. L. Handy High School. The Thespian Troupe purchased the Decca recording of the Mercury Theatre production of Macbeth.<sup>1</sup> These records, along with thirty-five printed copies of the script,<sup>2</sup> were used by the teachers of eleventh grade English when teaching the play. Over two successive years, more than six hundred students heard Shakespeare spoken. Further, a group of students from the Thespian Troupe were sufficiently interested in producing Shakespeare to prepare two scenes, the murder scene from Macbeth and the murder scene from Othello, to present them in arena style to all of the eleventh and twelfth grade classes in English. The scenes were also presented on the program of the annual Drama Night for parents and interested students. These scenes were only partially costumed but served the purpose of arousing an interest in Shakespeare.

---

<sup>1</sup>Orson Welles, Mercury Text Records, Macbeth, Columbia Masterworks Set G-2.

<sup>2</sup>Orson Welles and Roger Hill, editors, The Mercury Shakespeare, Macbeth (New York: Harper and Brothers, 1939).





During the 1950-1951 school year, the choice for the fall play had been Sidney Kinsley's The Patriots,<sup>3</sup> a costume drama, in which the students experienced the problem of acting in clothing entirely foreign to their own. Their response was enthusiastic.

In the fall of 1952, after the student members of the Thespian Troupe had voiced their opinion as to the play of their choice, the director consulted with the principal and a date was secured in the school calendar of activities. The first Friday after Christmas vacation was chosen. This date allowed extra time during vacation for rehearsals and the building and the erecting of the stage set.

---

<sup>3</sup>Dramatist Play Service Catalogue (New York: Dramatists Play Service, Inc., 1952), p. 23.

## PART A. TRYOUTS

The next step in preparation for production was the holding of tryouts. Announcements as to the time and the place of the tryouts were made over the school's public address system on the days of the tryouts and the two days preceding. On the day before tryouts the following note was sent to all of the English teachers and was read in all classes:

## TO ALL TEACHERS OF ENGLISH CLASSES-

On Wednesday and Thursday of this week tryouts for the Thespian sponsored production of Macbeth will be held in the auditorium beginning at 7 P.M. The selection of the cast for this play will not be confined to members of the Thespian Troupe, but it will be chosen on an all-school basis just as are the regular school plays. No one has been chosen ahead of time for any part in the play, and no decisions will be made until after the tryout period.

It is not necessary to be a good oral reader of the Shakespearean lines to acquire a part in this play. One of the benefits gained from doing a play like this is that people will be trained to do them correctly.

There are many small parts in the play that will be good but not a strain on a student's time or energy. It will be a good beginning for many of the students who want to get started in the process of earning points for Thespian membership.

We hope to see many of you at tryouts this Wednesday or Thursday night.

Carole Powell,  
Thespian President

These methods of publicizing announcements of the tryouts had good results. Sixty students participated in the tryouts, twenty-five boys and thirty-five girls, which was more than usual.

In the tryouts the director was checking three factors: voice, movement, and physical appearance in relationship to the roles in the play. To give the director the opportunity to observe and hear the students, stapled copies of the script were available for all of the students for the oral readings, and the students were encouraged to choose the scenes they preferred. Notations were made by the director on the play contracts, an example of which appears in Chapter I. For movement, the director requested each student to sit, rise, walk, bow, and assume an easy standing position. Along with the notations on movement, the director also noted physical appearance.

The director was also watching the actors for maturity in voice, in movement, and in physical development. The greatest difficulty of selection came in the casting of boys. There were more than enough trying out, but they did not meet the requirements. Tentative plans in the costuming had been made for the wearing of tights by the boys. Many of those trying out were thin and had poor leg development. A "mighty warrior" such as Banquo, could not be thin of frame with spindle shanks.

The director then resorted to special recruitment within the entire school to fill the parts of Ross, Angus, Old Seyton, and the male servants necessary to move the set pieces and furniture. This had been done successfully before in the productions of Our Town and The Patriots where certain definite

qualifications were not met in the period of tryouts. These special calls met the needs of the play and several students who had not come to tryouts for various reasons were interested in the activity. In this way, casting was completed and the play was ready to go into rehearsal.

In Chapter II the writer has stated the analysis of characters determined before the adaptation of the script was begun. A discussion will follow of the problems encountered by the director in translating the main characters as envisioned to the actual portrayals on the stage.

## PART B. INDIVIDUAL PROBLEMS

The witches - The witches were the personification of the evil influences which work toward the destruction of Macbeth. Realizing that the popular conception of witches would be apt to detract from their importance in the play, the director tried early to ward off any laughter. First, each of the witches assumed a different character, voice level, and method of speaking. The voices were leveled at low, medium, and high with the low voice slow and ponderous with movement to match; the medium voice was average in speed with a breathy quality that matched flitting movements; the high voice was whining in quality and accompanied by erratic movements. These interpretations were not easy for the three girls to perform. Since the students of the school were not familiar with choric speaking, several private rehearsals were required to teach them to speak together. Then the voice levels and movements were practiced separately before they were combined. When the combining was done for the first time, the students said they "felt" the discordance of their voices that the director was working for. Second, make-up was planned to give the faces and hands of the witches the unearthly appearance that is called for through the lines of the script. Third,

the costumes were planned to be of a dark blue material of a flowing design with a hood so that only faces and hands would be seen. And fourth, the lighting was planned to be a green that would block out the costumes and leave only the faces and hands showing. All of these items as planned were accomplished, and the result was no unwanted laughter in the witches' scenes.

Macbeth - The boy chosen for this role had much to recommend him for the part: a good physique, a vibrant and flexible voice, good diction, an excellent sense of dramatic values, a willingness to cooperate, a desire to do everything as well as he could, the ability to learn lines quickly, and a desire to perform in Shakespeare (He had performed in the scenes presented the previous year). He had one grave fault and that was a definite tendency to overplay the part and to hit the peaks of emotion too soon and for too long periods of time. The way he began to interpret the part caused embarrassment among the members of the cast at rehearsals. His willingness to cooperate evidenced itself in the fact that he took criticism and direction very well from the director and in private sessions with the director was able to master the emotion he was portraying instead of letting the emotion master him. His portrayal in performance was subtle and well controlled.





Lady Macbeth - When tryouts were held, the director did tentative casting for this part. There were two girls who were considered. The first had the poise, the ability to move well and gracefully on the stage, the ability to interpret the lines, but was small in stature with a voice that was only moderate in forcefulness. The second had a deeper, more forceful voice, a larger, more mature figure, but was poor in the interpretation of the lines and lacked grace in movement. Both of the girls were tentatively cast in the role with the understanding that one would be chosen to play Lady Macbeth and the other would be awarded the part of Lady Macduff. This tentative casting was for the first week of rehearsals only. The director finally decided that the poise, movement, and interpretive abilities of the first girl were the more important and cast her in the part. In rehearsals with the rest of the cast and in private, an erect carriage was developed which compensated for her lack in height. Diction and forcefulness of voice was worked on for improvement. This student improved to a remarkable degree and was able to portray the will and nerve along with the distinctly feminine traits that were required of the role. She was by no means the outstanding actor of the production, but her part was handled adequately.

Macduff - As a good man wronged, who finally avenges that wrong, the young man cast to play this role presented several different problems. First, his movement was poor.



He did not move instinctively at all. The director demonstrated each of the movements that he was to make. Second, his interpretation of the lines was poor. In reading rehearsals, which will be explained later in this chapter, each of his speeches was explained to him and a reading demonstration was given. Because of a desire to give a good performance and the ability to copy the director, he gave a competent portrayal of the part in the performance. His good physical development, imposing appearance on the stage, and a deep, flexible voice were the basis for casting.

Lady Macduff - As was stated earlier in this chapter, the girl chosen to portray this role had a deep, forceful voice and a mature figure of good stature, but was poor in the interpretation of the lines and stilted in movement. Since her lines were few and scenes short, a private rehearsal during one of the times labeled "arranged" on the rehearsal schedule sufficed for the special instruction. Movement was her main difficulty, but she followed direction very well. Her performance was satisfactory and her scream of "Murder! Murder!" was superb.

Malcom - This performer was the one that the director experienced the least satisfaction with in the final performance. He looked the part of the young prince and understood the lines, but his vocal interpretation was very poor. This was due to a thin voice and a rather affected manner of speaking. "Prissy" is about the only way to describe his impact on the audience.



His weakness of portrayal had a very definite effect in that the ending of the play which should have been on an inspirational tone was a marked let down. The director realized the casting of this part was not satisfactory.

Duncan - The difficulty of portraying an age much advanced from that of a high school student was inherent in characterizing old King Duncan. The director had anticipated this difficulty when casting the role. The boy chosen was six feet one inch tall and quite thin. He was not thin to the point of being skinny but managed to give the impression of regal bearing. His voice was moderately mature and he had acquired an ease of movement by being in the dramatics class the year before. The contours and structure of his face lent themselves to a full beard and a moustache, which along with the rest of the make up necessary, made him appear to be of the age desired. A halting walk was adopted and an imperial use of the hands aided in creating a regal king. The weak point in this character portrayal was the lack of a full, mature voice, but his bearing, movement and delivery of the lines compensated for this.

The porter - Since this was the one comic character in the play, the director wanted, in casting, to secure a boy of good size with a certain subtleness of interpretation to do justice to the role. The boy chosen was moderate in height and of a stocky build. Physically he fit the part, but his



movements and reactions were sluggish. He had no conception of the subtle comedy involved in the lines. In order to get the basic movement set in his mind, the director found it necessary to walk through the blocking with him many times. In the final performance he lacked the verve and spontaneity the role demanded.

Banquo - Because the director had envisioned Banquo as the portrayal of everything good that Macbeth could have been, he searched for a boy of comparable size and build to the one chosen to play Macbeth. Special recruitment was involved, and a boy was found. He had a mature voice, heavier than Macbeth's, for contrast, and his movement on the stage was good. While he had a good understanding of the line, he had considerable trouble in giving a vocal interpretation. The director gave him extra help on this during line learning rehearsals, and he was able to give a fairly acceptable performance.

Donalbain - A young boy of medium height with an immature voice was cast in this part. His movement was stiff, and he talked much too fast. Small as his part was the director gave him considerable time and personal help. Although he was the weakest member of the cast, he did not slow the show down in any way, for his part demanded only three short appearances on the stage. The training and experience was worth while to him, for, since this production, he has shown considerable improvement in his oral delivery.





In the casting of certain secondary characters such as the Gentlewoman, Seyton, Ross, and Angus, the director was using students new to participation in dramatics in the school. The purpose of this was to become familiar with a new student's ability through a minor role with a view in mind in using the better ones in future performances. The girl selected for the part of the gentlewoman and the boy chosen for Ross proved to be of exceptional talent and were used in the spring play that year in major roles.

Three girls and two boys were chosen for parts which involved the speaking of no lines. The girls were the ladies used for dressing the stage in the throne and banquet scenes. They learned their movement and were effective pictorially on the stage. The two boys were servants and stage hands in costume. They were used satisfactorily to move properties on and off the stage in view of the audience.

There was one instance of double casting in the play. The same boy who played the porter played a warrior in the scenes of Act V where the opposing forces were moving on and off the stage. The reaction to this at the first performance was slight laughter from the audience when he came on as a warrior. His costume had not been altered enough to change his former identity. Several comments were made by the students in the school in the reviews which were written the week after the play.



## PART C. SCHEDULING PROBLEMS

As was stated in Chapter I, rehearsals for the plays in Handy High School are held in the evening from seven until nine thirty. The entire school schedule is run on a double shift with half of the students coming to school at eight in the morning and the other half at nine; those beginning at eight are through at three in the afternoon and those beginning at nine are through at four. Over half of the student body of sixteen hundred is transported to and from school by bus. Obviously, then, scheduling rehearsals during the afternoon would be difficult. The director decided further that afternoon rehearsals would eliminate not only the students who rode the buses but those who had part time jobs and those boys who wanted to participate in athletics. By having the rehearsals in the evenings any student could participate. Almost fifty percent of the students who have been steady participants in the drama activity have held part time jobs or have been active in the athletic program. The latter group has been very important in one respect: no boy has ever been labeled as a "sissy" or as effeminate because he was in a play. Many of the major players have won varsity letters.

Another reason for having evening rehearsals was that the auditorium could not be used at any period during the school day. Either the music department or the noon hour movies consumed each of the eight periods.



Rehearsals were held in the auditorium on Monday, Wednesday, and Thursday nights. Tuesday was used as a line rehearsal or reading rehearsal in the dramatics class room.

The following sheet is a copy of the rehearsal schedule as it was given to the students at the first rehearsal.

## REHEARSAL SCHEDULE FOR MACBETH

Unless it is otherwise indicated, these rehearsals will be held in the auditorium. Evening rehearsals will begin promptly at 7 and until the last week of the play will be over at 9:30.

Nov. 12 - ACT I - all scenes - reading rehearsal

Nov. 13 - ACT I - all scenes

Nov. 17 - ACT I - scenes 1, 2, 5, 7

Nov. 18 - ACT I - scenes 3, 4, 6 - room 322

Nov. 19 - ACT I - all scenes

Nov. 20 - ACT I - all scenes - deadline

Nov. 24 - ACT II - scenes 2, 3 - reading rehearsal

Nov. 25 - ACT II - all scenes - room 322

Nov. 26 - 1:30 - witches

7:00 - ACT II - all scenes

Dec. 1 - ACT IV - all scenes

Dec. 2 - ACT II - all scenes - deadline - room 322

Dec. 3 - ACT III - all scenes - reading rehearsal

Dec. 4 - ACT III - all scenes

Dec. 8 - ACT IV - all scenes

Dec. 9 - ACT III - all scenes - room 322

Dec. 10 - ACT III - all scenes

Dec. 11 - ACTS I, II, III - all scenes

Dec. 15 - ACT IV - all scenes

Dec. 16 - ACT IV - all scenes - deadline - room 322

Dec. 17 - ACT V - all scenes

Dec. 18 - ACT V - all scenes

Dec. 22 - ACT V - scenes 2, 3, 4, 5

Dec. 23 - 1:30 - to be arranged

7:00 - ACT V - all scenes - deadline

Dec. 29 - 1:30 - to be arranged

7:00 - ACT IV - all scenes

ACT V - scenes 2, 3, 4, 5

Dec. 30 - 1:30 - to be arranged

7:00 - entire play

Jan. 2 - 1:30 - to be arranged

7:00 - entire play

Jan. 5 - entire play - dress, lights, stage

Jan. 6 - entire play - complete dress rehearsal with makeup

Jan. 7 - entire play - complete except for makeup

Jan. 8 - entire play - complete with makeup

Jan. 9 - Performance at 8 P.M. makeup begins at 6.

Jan. 10 - Performance at 2:30. Makeup begins at 1.



## PART D. READING REHEARSALS

There are two terms concerning rehearsals that the writer would like to explain. Reading rehearsals were held when a new act was being read through for the first time. The director assembled the members of the cast needed for the act, and had them seated in chairs in a large circle. The cast then read the act from beginning to end. As the reading progressed, the members of the cast asked questions as to the meaning of lines or words and the director explained the relationship of the characters in the play to the development of the plot. Thus, words, lines, and the motives of any of the characters in the play were thoroughly understood before any memorization or blocking of movement were attempted. Line rehearsals were held on all of the Tuesday nights that the cast could not use the auditorium. A night school class in community band was meeting on the stage at that time. Following a single reading rehearsal, the cast went into line learning rehearsals, when they would assemble in the dramatics classroom on the third floor of the school at seven o'clock. Singly or in pairs, according to their own stated preference, they worked in various classrooms along the third floor. Here they practiced their lines orally and learned their cues until eight fifteen when they re-assembled in the dramatics classroom. During the next hour, the act was rehearsed line by line without the scripts as much as possible.





The director, at this time, was able to check word pronunciation, interpretation of the lines, and the progress of the memorization.

All of the memorization of the lines was not done in these Tuesday night rehearsals. Many of the cast members secured room passes from the director during the school day to permit them to use their study hall periods to use the dramatics office and the radio room as places in which to spend extra time on line memorization. The rest of the memorization was done at home. As may be noted in the rehearsal schedule, there were definite deadlines for each of the five acts. From the beginning of the "deadline" rehearsal to the end of working on the play, books or scripts were not permitted in the actors' hands for the act or acts for which they were responsible. The director found this method of learning and understanding lines of such value that he has used it since for all subsequent plays.

As the result of these three different methods used for learning lines, both of the performances of Macbeth were done without one single prompt from a bookholder and the students evidenced a great deal of pride in their achievement.

From observation the major problems in this series of rehearsals were the speaking of the Shakespearean line and the diction of the students. The reading rehearsals did much to clarify the meaning of the lines, but the word arrangement, the use of new words, and the rhythm of the lines were something



new for the cast. No work had been done in verse drama before this. Much time was spent during the first act rehearsals by the director in demonstrating the lines to the actors to indicate their flow and manner of delivery. One device used to a great advantage was the tape recorder. During the Tuesday night rehearsals when the actors were working on lines, whole scenes were done on tape. They were played back to the students with the director pointing out flaws in interpretation and passages where the thought had not been made clear. This method intrigued the students and many of them made successive recordings of scenes where there were trouble spots.

The tape recorder was used with the boys playing the roles of Donalbain and Lennox. Lennox supplied a "d" sound for "th" in most cases. Fortunately, the director and the student had the same lunch hour. During a three week period, the director and the student spent half hour periods four times a week working on this difficulty. With the use of the tape recorder, the student heard himself as others heard him. Since the boy wanted to overcome his difficulty, he worked on it outside of these practice times. The result was that he was successful. The diction difficulty presented by the boy playing Donalbain was one of speaking at twice the normal rate of speed. The director was not able to help him during school hours because he had a full schedule and worked after school. The



director did attempt to help him during rehearsals, but accomplished little; consequently, there were times during the performance when he could not be understood.

Since the director was aware that several of the scenes such as the "dagger scene," the "letter reading scene" of Lady Macbeth, the "sleep walking scene," and the "tomorrow and tomorrow" soliloquy of Macbeth were familiar to the audience. These scenes had been memorized in past years as part of the study of the play in the classroom. Because this was true, special care was taken to make certain that these scenes were performed smoothly and without a change in the lines. In the process of directing the students in these scenes, the director made certain that the scenes would not receive undue emphasis in enacting them. A planned effort was made to underplay them slightly in an attempt to minimize their importance.



## PART E. BLOCKING REHEARSALS

Since the plan of production has been discussed in Chapter II and a floor plan of the stage set with labeled acting areas and entrances accompanies the plan, a complete explanation will not be necessary; however, a brief resume of the manner in which the production was staged may assist the reader in the following discussion of the blocking problems encountered.

The stage was divided into four main acting areas. Area one was formed by the folding piece of scenery down stage right. Area two was formed by a folding piece of scenery down stage left. Area three was formed by the triangular arrangement of platforms. These were permanently placed up stage center. Area four was the designation given the entire stage. Entrances could be made on to the stage from four locations on each side of the stage. On the floor plan these are labeled by letters.

The following will be an analysis of the problems in blocking action as they occurred in rehearsals.

ACT I, Scene 1. A desert place. Area 3. The director was striving throughout this scene to establish the dominance of the evil influence of the witches over the destiny of Macbeth. This was accomplished mostly through lighting, make up, and costuming as described earlier in this chapter. The chanting of the lines, partially in discordant unison, strengthened the eerie quality the director was striving to attain. Even though no



the first of these is the fact that the  
the second is the fact that the  
the third is the fact that the  
the fourth is the fact that the  
the fifth is the fact that the  
the sixth is the fact that the  
the seventh is the fact that the  
the eighth is the fact that the  
the ninth is the fact that the  
the tenth is the fact that the  
the eleventh is the fact that the  
the twelfth is the fact that the  
the thirteenth is the fact that the  
the fourteenth is the fact that the  
the fifteenth is the fact that the  
the sixteenth is the fact that the  
the seventeenth is the fact that the  
the eighteenth is the fact that the  
the nineteenth is the fact that the  
the twentieth is the fact that the  
the twenty-first is the fact that the  
the twenty-second is the fact that the  
the twenty-third is the fact that the  
the twenty-fourth is the fact that the  
the twenty-fifth is the fact that the  
the twenty-sixth is the fact that the  
the twenty-seventh is the fact that the  
the twenty-eighth is the fact that the  
the twenty-ninth is the fact that the  
the thirtieth is the fact that the  
the thirty-first is the fact that the  
the thirty-second is the fact that the  
the thirty-third is the fact that the  
the thirty-fourth is the fact that the  
the thirty-fifth is the fact that the  
the thirty-sixth is the fact that the  
the thirty-seventh is the fact that the  
the thirty-eighth is the fact that the  
the thirty-ninth is the fact that the  
the fortieth is the fact that the  
the forty-first is the fact that the  
the forty-second is the fact that the  
the forty-third is the fact that the  
the forty-fourth is the fact that the  
the forty-fifth is the fact that the  
the forty-sixth is the fact that the  
the forty-seventh is the fact that the  
the forty-eighth is the fact that the  
the forty-ninth is the fact that the  
the fiftieth is the fact that the  
the fifty-first is the fact that the  
the fifty-second is the fact that the  
the fifty-third is the fact that the  
the fifty-fourth is the fact that the  
the fifty-fifth is the fact that the  
the fifty-sixth is the fact that the  
the fifty-seventh is the fact that the  
the fifty-eighth is the fact that the  
the fifty-ninth is the fact that the  
the sixtieth is the fact that the  
the sixty-first is the fact that the  
the sixty-second is the fact that the  
the sixty-third is the fact that the  
the sixty-fourth is the fact that the  
the sixty-fifth is the fact that the  
the sixty-sixth is the fact that the  
the sixty-seventh is the fact that the  
the sixty-eighth is the fact that the  
the sixty-ninth is the fact that the  
the seventieth is the fact that the  
the seventy-first is the fact that the  
the seventy-second is the fact that the  
the seventy-third is the fact that the  
the seventy-fourth is the fact that the  
the seventy-fifth is the fact that the  
the seventy-sixth is the fact that the  
the seventy-seventh is the fact that the  
the seventy-eighth is the fact that the  
the seventy-ninth is the fact that the  
the eightieth is the fact that the  
the eighty-first is the fact that the  
the eighty-second is the fact that the  
the eighty-third is the fact that the  
the eighty-fourth is the fact that the  
the eighty-fifth is the fact that the  
the eighty-sixth is the fact that the  
the eighty-seventh is the fact that the  
the eighty-eighth is the fact that the  
the eighty-ninth is the fact that the  
the ninetieth is the fact that the  
the ninety-first is the fact that the  
the ninety-second is the fact that the  
the ninety-third is the fact that the  
the ninety-fourth is the fact that the  
the ninety-fifth is the fact that the  
the ninety-sixth is the fact that the  
the ninety-seventh is the fact that the  
the ninety-eighth is the fact that the  
the ninety-ninth is the fact that the  
the hundredth is the fact that the

change in body placement was involved, the director created movement in the scene by using the following: when speaking in unison, the witches swayed their heads and shoulders; on individual lines, broad, sweeping gestures were used; each of the witches grasped a gnarled staff which had been selected for the grotesque shadows which they would cast upon the back drop. Cackling laughter at the end of the scene accompanied by raised staffs which cast tortured shadows aided in establishing an unearthly quality.

ACT I, Scene 2. A camp near Forres. Area 1. The main idea of this scene was the imparting of facts by the "bleeding sergeant" to the king, and to the audience, of the bravery of Macbeth and Banquo. To emphasize this information, the director had the wounded man fall to the floor front and center of the acting area being used with the others in the scene grouped around him in the back. When his speech was delivered, Donalbain assisted him off stage left. Later in the scene, Duncan issued orders to have Macbeth and Banquo brought to him. To point up his speech, Duncan was placed down stage left in a position withdrawn from the rest of the actors. Thus he was in position for his exit stage left followed by the rest.

ACT I, Scene 3. A heath near Forres. Area 4. The triangular platform unit was used for emphasis in this scene where the first of the prophecies was made to Macbeth by the witches. The witches were placed in their original position



at the apex of the triangle. Soon after entering, Macbeth and Banquo assumed positions on the down stage ends of the legs of the triangle with Macbeth left and Banquo right. The witches left the stage on the right while Macbeth was crossing to Banquo on the left. Down stage left was the location for the meeting with Ross and Lennox. This permitted Macbeth to walk to stage right for his oral musing. He crossed back to stage left when he rejoined them and led the group off stage left. The full stage was used to give the impression of space needed to convey the location.

ACT I, Scene 4. Forres. The palace. Area 2. Duncan was given the position of prominence in the scene, for he confers the title of Thane of Cawdor upon Macbeth making the first of the witches' prophecies come true. To achieve the effect desired, Duncan was seated on his throne squarely facing the audience with Malcom on his right and Donalbain on his left when the curtain opened. Macbeth and Banquo entered from stage right and knelt on their right knees, thus focusing all attention on the king. After the conferring of the title, Macbeth rose, bid farewell to the king, and made his departure stage right while the lights were being dimmed out on the remainder of the actors.

ACT I, Scene 5. Inverness. Macbeth's castle. Area 1. There were two important points the director wished to emphasize through this scene: the plan of Lady Macbeth to lead Macbeth



into murdering the king and the method she used to begin her plan. While she was reading the letter sent to her by Macbeth, she was seated on a chair, but, when she began to think aloud of her husband and her plan, there was a pause during which she stood to separate the two. After Macbeth's entrance, Macbeth was seated in the chair and she stood behind him to deliver the lines which indicated that she would plan the murder. These devices were used to demonstrate the dominant personality of Lady Macbeth. To show through movement, the affection which Macbeth felt for his wife, their meeting was a loving embrace and at the end of the scene he took her hand to accompany her off stage right.

ACT I, Scene 6. Before Macbeth's castle. Area 4. The idea the director was attempting to convey here was of an unsuspecting victim being drawn into a trap. Duncan and his followers entered down stage left and advanced to a center stage position where the courtiers grouped themselves in back of the king. Lady Macbeth entered stage right, made her bow, and received the king. Her isolated position aided in stressing her evil purposes. She came down stage to the king to issue her invitation and welcome, and the king led her off stage right followed by his courtiers.

ACT I, Scene 7. Macbeth's castle. Area 4. The director wished to convey two main ideas in this scene: the weakness of Macbeth's character and purpose, and the strength embodied in



Lady Macbeth. In the first part of the scene where Macbeth is soliloquizing on the proposed murder of Duncan, he was seated down stage left on a bench talking directly to the audience. Lady Macbeth was seated on the upstage end of the bench with him for a short time after her entrance, and then she assumed the dominant standing position to his left when she was forcing him into the murder plan. In his agitation Macbeth arose and paced to the left. She made her parting remarks from the down stage right platform, and he followed her out to the right.

ACT II, Scene 1. Macbeth's castle. Area 4. The high point of this scene is the well known dagger soliloquy. To focus attention on it, the director had the actor play the scene down stage right and make his exit up stage right to murder Duncan.

In Scene 1 and Scene 2 of ACT II, the director wished to aid the actors in conveying the impression of Macbeth and Lady Macbeth placing themselves apart from the rest of the world by their actions. To help do this, the full stage was lighted and used for only two actors. Another impression achieved by using the entire stage was to stress the enormity of the deed being committed.

ACT II, Scene 2. Court of Macbeth's castle. Area 4. Macbeth's horror in the realization of what he has done in murdering the king, and Lady Macbeth's fear of being found out were the major points to be considered by the director in this scene. After his return with the daggers, Macbeth and



the first of these is the fact that the  
the second is the fact that the  
the third is the fact that the  
the fourth is the fact that the  
the fifth is the fact that the  
the sixth is the fact that the  
the seventh is the fact that the  
the eighth is the fact that the  
the ninth is the fact that the  
the tenth is the fact that the  
the eleventh is the fact that the  
the twelfth is the fact that the  
the thirteenth is the fact that the  
the fourteenth is the fact that the  
the fifteenth is the fact that the  
the sixteenth is the fact that the  
the seventeenth is the fact that the  
the eighteenth is the fact that the  
the nineteenth is the fact that the  
the twentieth is the fact that the  
the twenty-first is the fact that the  
the twenty-second is the fact that the  
the twenty-third is the fact that the  
the twenty-fourth is the fact that the  
the twenty-fifth is the fact that the  
the twenty-sixth is the fact that the  
the twenty-seventh is the fact that the  
the twenty-eighth is the fact that the  
the twenty-ninth is the fact that the  
the thirtieth is the fact that the  
the thirty-first is the fact that the  
the thirty-second is the fact that the  
the thirty-third is the fact that the  
the thirty-fourth is the fact that the  
the thirty-fifth is the fact that the  
the thirty-sixth is the fact that the  
the thirty-seventh is the fact that the  
the thirty-eighth is the fact that the  
the thirty-ninth is the fact that the  
the fortieth is the fact that the  
the forty-first is the fact that the  
the forty-second is the fact that the  
the forty-third is the fact that the  
the forty-fourth is the fact that the  
the forty-fifth is the fact that the  
the forty-sixth is the fact that the  
the forty-seventh is the fact that the  
the forty-eighth is the fact that the  
the forty-ninth is the fact that the  
the fiftieth is the fact that the  
the fifty-first is the fact that the  
the fifty-second is the fact that the  
the fifty-third is the fact that the  
the fifty-fourth is the fact that the  
the fifty-fifth is the fact that the  
the fifty-sixth is the fact that the  
the fifty-seventh is the fact that the  
the fifty-eighth is the fact that the  
the fifty-ninth is the fact that the  
the sixtieth is the fact that the  
the sixty-first is the fact that the  
the sixty-second is the fact that the  
the sixty-third is the fact that the  
the sixty-fourth is the fact that the  
the sixty-fifth is the fact that the  
the sixty-sixth is the fact that the  
the sixty-seventh is the fact that the  
the sixty-eighth is the fact that the  
the sixty-ninth is the fact that the  
the seventieth is the fact that the  
the seventy-first is the fact that the  
the seventy-second is the fact that the  
the seventy-third is the fact that the  
the seventy-fourth is the fact that the  
the seventy-fifth is the fact that the  
the seventy-sixth is the fact that the  
the seventy-seventh is the fact that the  
the seventy-eighth is the fact that the  
the seventy-ninth is the fact that the  
the eightieth is the fact that the  
the eighty-first is the fact that the  
the eighty-second is the fact that the  
the eighty-third is the fact that the  
the eighty-fourth is the fact that the  
the eighty-fifth is the fact that the  
the eighty-sixth is the fact that the  
the eighty-seventh is the fact that the  
the eighty-eighth is the fact that the  
the eighty-ninth is the fact that the  
the ninetieth is the fact that the  
the ninety-first is the fact that the  
the ninety-second is the fact that the  
the ninety-third is the fact that the  
the ninety-fourth is the fact that the  
the ninety-fifth is the fact that the  
the ninety-sixth is the fact that the  
the ninety-seventh is the fact that the  
the ninety-eighth is the fact that the  
the ninety-ninth is the fact that the  
the hundredth is the fact that the

Lady Macbeth were brought down stage center as close to the audience as possible to play the scene. When she left to wash the blood from her hands, Macbeth remained down stage center to comment on the guilt he feels. The knocking at the gate startled him and he left the stage following Lady Macbeth off right.

ACT II, Scene 3. Macbeth's castle. Area 4. The purpose of the scene with the porter was to ease the dramatic tension created by the two previous scenes. In an attempt to use this portion of the play to its fullest advantage, the director had the stage lights dimmed and the down stage left area lighted. The porter's broad pantomime was enacted here. When Macduff and Lennox entered stage right, the lights were gradually brought up again. Macduff's cry of "O horror, horror!" was given from the stage left platform for emphasis. The rest of the actors in the scene then entered from all of the stage right entrances to assemble on the floor level within the triangle of the platforms with Macduff at the apex of the triangle. This was done to point up the reaction of the uncorrupted individual as portrayed by Macduff. Malcom and Donalbain made their furtive exit stage left while the remainder of the actors went off right to their respective quarters.

An act curtain was drawn at this point and the stage was set up to prepare for the banquet scene which came in ACT III.

Scenes 1 and 2 of ACT III were blended together to allow no wait for the acting of the script.

ACT III, Scene 1. The palace at Forres. Area 4. At the beginning of the scene, Banquo voiced his suspicions of Macbeth. The director placed the actor on the second level of the stage left leg of the platforms. In his speech he gestured to Macbeth's throne when talking of him. After the courtiers entered, they were arranged on the stage right leg of the platforms with Macbeth and Lady Macbeth at their thrones. Upon dismissal, the courtiers made their exits stage right, and the director had Macbeth remain on the throne for his soliloquy to aid in indicating his unhappiness with his ill gotten kingship. When the murderers come on stage, Macbeth's descent from the throne to their level on stage left was symbolic of the deed he was perpetrating. The murderers made their exit stage left, and Macbeth made his up stage right.

ACT III, Scene 2. The palace. Area 4. Immediately after Macbeth's exit, Lady Macbeth entered from down stage right. Macbeth rejoins her from up stage right and again the scene was played with Macbeth and Lady Macbeth using the throne level and the thrones themselves, because their uneasiness with the throne gained by murder was the main thread of the idea paramount in the lines. Macbeth led Lady Macbeth off stage right to prepare for the coming banquet.

To indicate a passage of time between these scenes, the director had the servants under the direction of Seyton as the major domo form a procession in to place the dishes, pitchers, and goblets on the tables as preparation for the banquet.

ACT III, Scene 3. The palace. Area 4. When the lords and ladies led by the king and queen came on the stage, they were directed to arrange themselves at the banquet tables placed inside the triangular platform formation. This was done in a stately manner with each lord leading his lady by the hand to the accompaniment of the king's sennet as played by the musicians off stage. Those sitting at the stage left table formed a procession across the front of the stage.

The appearance of Banquo's ghost and Macbeth's reaction to it were the developments the director desired to emphasize. The down stage end of the left table was selected for the ghost's location because of its accessibility from the off stage area. Macbeth was down stage center when he discovered the ghost. The murderers' conference with Macbeth was held down stage right. The final portion of the scene was finished with Macbeth and Lady Macbeth seated on the thrones. As a contrast to the stately entrance of the court, their leave taking caused by the confusion created by Macbeth's ranting at Banquo's ghost was chaotic. When dismissed by Lady Macbeth, the court members made their exits stage right as hurriedly and quickly as possible. Macbeth and Lady Macbeth were seated on the thrones at the close of the curtain.



ACT IV, Scene 1. A cavern. Area 4. The important item in this scene was the presentation of the apparitions. The director first contemplated using actors dressed and speaking as the apparitions. The plan was discarded for the reason that the modern audience's acceptance of speaking spirits was in question. An alternate plan of using projections upon the sky drop with accompanying voices in back of the drop was adopted.

To begin the scene the witches were located in their usual place atop the platforms. The caldron was located in the back notch of the point of the platforms. The magic brew was stirred here. Upon Macbeth's demand, the apparitions were called by the witches. The witches crept down to the down stage right platform and Macbeth was standing on the down stage left platform for the appearance of the apparitions. The purpose here was to locate the contending forces on opposite sides with the apparitions in the middle. Ross came in from stage left after the disappearance of the witches off stage right. Macbeth and Ross made their exits stage left at the end of the scene.

ACT IV, Scene 2. Fife. Macduff's castle. Area 2. The murder of Macduff's wife and son were the important events in the scene. To indicate the peaceful family life before the entrance of the murderers, Lady Macduff was seated with her son at her feet. The murderers entered stage left, killed the son, and pursued Lady Macduff stage right behind the folding scenery and off stage left.



ACT IV, Scene 3. England. Before the king's palace.

Area 1. The informing of Macduff of the murder of his entire family is the purpose of this scene. The grouping of the characters was so arranged that Macduff was in the center when he received the news. The focused attention of the actors aided in focusing the attention of the audience. At the end of the scene, Macduff was led up left to the folding scenery and then off stage right.

ACT V, Scene 1. Dunsinane. In the castle. Area 4.

Lady Macbeth's lines of the sleep walking scene were chosen as those deserving dominance in the scene. The director desired to indicate also the deterioration of her mind by separating her from the gentlewoman and the doctor. The doctor and the gentlewoman were placed on the down stage left platform, while Lady Macbeth used the stage right platforms. The lighting was directed to Lady Macbeth with the other two characters being illuminated by reflected light from her. Lady Macbeth's entrance and exit was made up stage right, and the doctor and gentlewoman made theirs down stage left.

ACT V, Scene 2. Dunsinane. A room in the castle.

Area 4. The beginning of the scene found Macbeth preparing for an attack on the castle. Restless movements up and down the platforms to the "battlements" were used by the director to supply the idea of impending disaster. Macbeth was standing on the





lower platform stage right when the news of Lady Macbeth's death was delivered to him. At the end of the "Tomorrow and tomorrow" soliloquy, he collapsed weeping on the steps leading up to the second platform. He remained in this position until the curtain was closed for a scene change.

ACT V, Scene 3. A part of the field. Area 4. The main problem in direction of this scene was to portray the opposing forces advancing on each other. The solution arrived at was to have one force enter stage left and cross to and out stage left. The other force crossed in the opposite direction. A problem encountered in connection with the portrayal of armies moving was to give the illusion of many people with only a small number available. The actors made their entrances from all spots available on each side of the stage. While they proceeded across the stage, definite spots were assigned on the platforms and the floor area between the legs of the triangle formed by the platforms so that they were spread out all over the stage. Macbeth's forces were confined to Macbeth, Seyton, the doctor, and a servant to illustrate the news in the lines that the Thanes were deserting to Malcom's forces.

ACT V, Scene 4. Another part of the field. Area 4. Macbeth received the news from Seyton that the prophecies of the witches were coming true but leading to his downfall. Since the scene was played continuously from Scene 3, the meeting of the

1. The first step in the process of the development of a new product is the identification of a market need. This is often done through market research, which can be conducted in a variety of ways, including surveys, focus groups, and interviews with potential customers. The goal is to understand what customers want and need, and to identify any gaps in the current market.

2. Once a market need has been identified, the next step is to develop a concept for a new product that meets that need. This involves brainstorming ideas, creating sketches or prototypes, and testing the concept with a small group of potential customers. The goal is to create a product that is both innovative and practical.

3. The third step is to develop a business plan for the new product. This involves determining the costs of production, marketing, and distribution, as well as the potential revenue. The business plan is a key document that will be used to secure funding and to guide the development of the product.

4. The fourth step is to create a prototype of the new product. This can be done in a variety of ways, including 3D printing, CNC machining, or handcrafting. The prototype is used to test the product's design and to make any necessary adjustments.

5. The fifth step is to conduct a pilot production run. This involves producing a small number of units of the new product, which are then sold to a small group of customers. The goal is to test the product's performance in the market and to gather feedback from customers.

6. The sixth step is to launch the new product into the market. This involves creating a marketing campaign, setting up distribution channels, and promoting the product to potential customers. The goal is to achieve widespread adoption of the new product.

7. The seventh step is to monitor the product's performance in the market. This involves tracking sales, customer feedback, and market trends. The goal is to identify any areas for improvement and to make adjustments to the product or marketing strategy as needed.

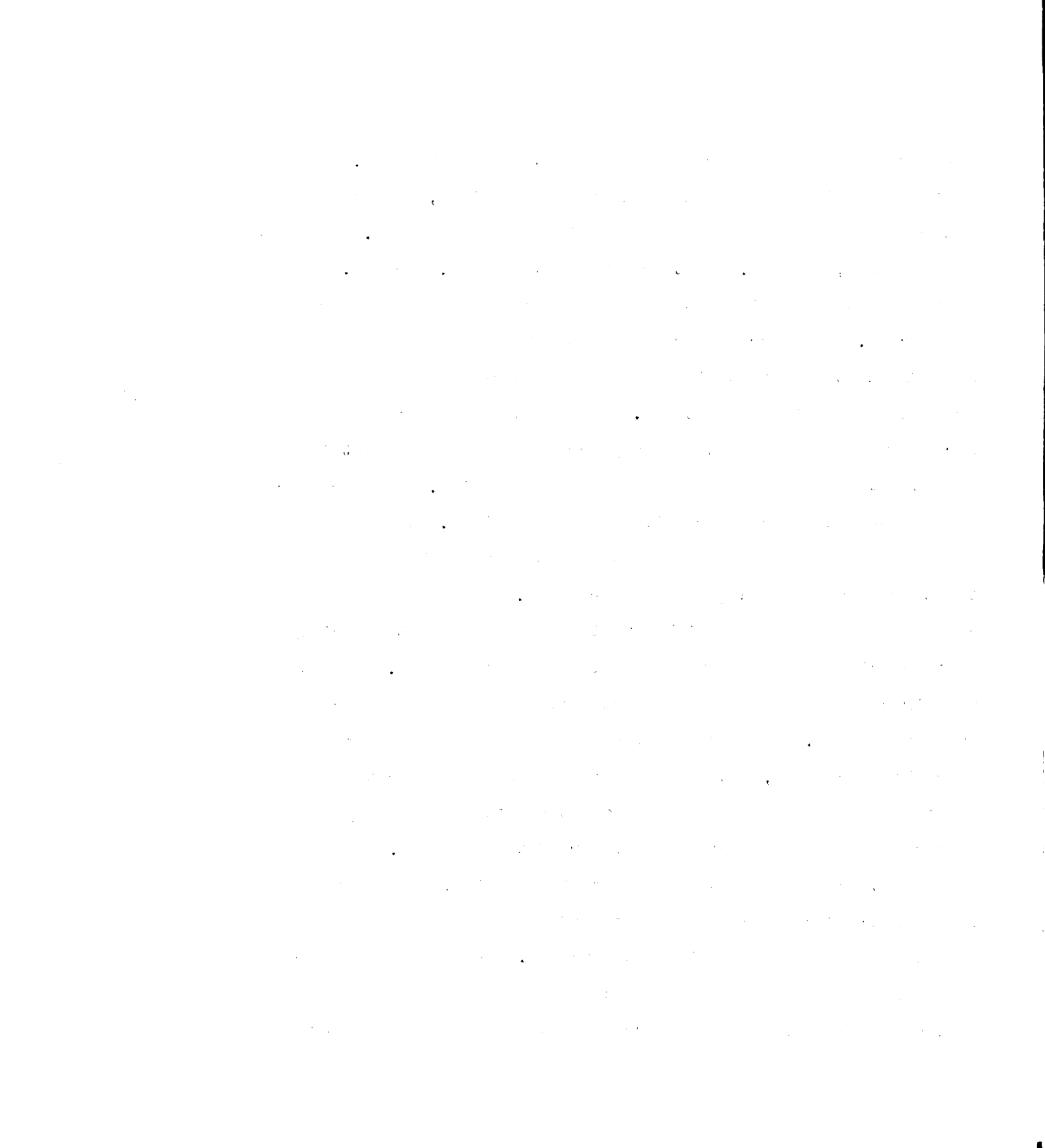
8. The final step is to evaluate the success of the new product. This involves comparing the product's performance to the goals set out in the business plan. The goal is to determine whether the product was a success and to learn from the experience for future product development.

two was held down stage right at the foot of the platform. Seyton made his entrance and exit from stage right, and Macbeth entered up stage left and made his exit down stage right.

ACT V, Scene 5. Another part of the field. Area 4.

There were two definite problems of emphasis occurring within this scene. They were the sword fight between Macbeth and Macduff and the final tableau at the end where Malcom is proclaimed the King of Scotland. The fight between Macbeth and Macduff was confined to the triangular platform arrangement in an attempt to convey the idea of hillside fighting. The director had foreseen the lack of reality in using rapiers. The swords had been made of bar steel so that when they were clashed together a hard ringing sound was produced. Each of the combatants used a metal shield on his left arm so that a variety of aggressive and defensive movements could be planned. Macbeth was directed to slip on the highest platform and to be towered over by Macduff. The battle between the two was not a three or four blow encounter, but there was an exchange of blows that ranged back and forth and up and down the platforms to give the impression of equal strength and valor of the fighters. All of these factors added a note of realism to the fight and prepared the audience for the coming downfall of Macbeth after his exit off stage left still fighting with Macduff.

The tableau ending was arranged so that Malcom was standing at the center of the platform arrangement on the highest platform



with the thanes' uplifted swords pointed to him. Their arms and swords, in this way, emphasized Malcom as the center of the scene for the last speech of the play.

## PART F. MEMORIZATION REHEARSALS AND RELATED PROBLEMS

During the blocking rehearsals while the lines were being memorized, there occurred a period of transition for the student actors. The plays in which the students had participated had been performed with attempts at realistic stage settings, costuming, and acting.

The students soon realized that the rhythmic lines of the play did not fit the method of performing that had been used before. One of the basic rules of acting that the director had stressed prior to this play was that movement and the line spoken must fit together. When they did not at the beginning of these rehearsals, the entire cast was called together the night of the third rehearsal to discuss the problem. In the discussion the actors finally agreed that they could not change the lines to fit their movement; therefore, the alternative was to change their movement to fit the lines. The possible ways in which this might be done were discussed with the director. The director stressed the point, particularly with the boys, that the wearing of tights would change their method of sitting, standing, and crossing. As soon as the tights came, which was about three weeks before the production of the play, the boys wore them in rehearsals to become accustomed to them. On the first night that they were worn, the director took the boys to the home making rooms where there were full length mirrors.

Here the director was able to demonstrate very graphically the importance of the manner in which a boy sat, stood, and walked.

The next piece of costuming that was available was the floor length velvet capes. These aided greatly in explaining the grandiose movement of the arms and shoulders needed to fit the flow of the lines. Again the boys were taken to the full length mirrors and urged to practice scenes and speeches so that they might view themselves as the audience would see them. By using the tights and the cloaks in conjunction with full length mirrors, the actors became very conscious of their movements and standing and sitting postures. In fact, so much interest was generated in the pictorial aspect of the play that the actors suggested many ways in which their movement might be improved.

At the time these problems of movement were being worked upon, memorization of lines was taking place. The rehearsal schedule which the director included within the scripts is given in its entirety earlier in the chapter. These were given to the actors the night of the first rehearsal. Using the methods of memorization which are discussed earlier in this chapter, most of the cast members learned their lines earlier than the director had anticipated. In fact, with the exception of one actor, all of the lines were learned five rehearsal periods earlier than scheduled. The usual comment from the students was that the lines were easier to learn than those of a modern





play because they were written in verse and the rhythm of the lines aided greatly in memorization. The one exception that has been mentioned was the boy who had been cast as Macduff. This boy had had the same trouble in two previous plays, so that the director anticipated his difficulty and took action on it from the beginning of the rehearsals. A constant check was kept on his progress in learning lines by one of the students assisting the director. When he lagged behind the other actors, special line learning sessions were arranged with him during his noon hours and study hall periods. In this way he was kept up with the rest of the group and did not hold back the progress of the rehearsals.

Due to the deftness with which the characters of the play had been written by Shakespeare, the students began to develop the characters which they were portraying. The director aided in this by pointing out the many indications of character and movement inherent within the lines as they were written. The director's method used in developing the characters for portrayal was one that he had found in the past had worked well with students of high school age. In private conferences, the director led the students to analyze the person they were to portray. The motives for action and relationship to other roles in the play were discussed. When these points were thoroughly covered, the director asked the student how these could be transferred to movement and speaking. After these considerations,

the director asked the student to translate their analysis into action and speaking. At this point, the director suggested movement and vocal interpretations which the student could use. The only time the director dictated to the students the exact movement or interpretation to be used was when the over all performance of the play was being affected adversely. The writer believes that this method of directing had been responsible for the enthusiasm that the students of T. L. Handy High School have shown for dramatics during the past years.

In this phase of the direction of the play there were several scenes which presented special problems and had to be treated separately.

The witches' scenes have been discussed earlier in this chapter and do not bear repetition here. However, within three weeks time the girls who were working on these parts had acquired the vocal and physical qualities that the director had hoped to achieve. The dissonance of voice, the movement to suggest extreme age, and the subtle suggestion of great evil were grasped by the students.

The soliloquies as they appeared in the script had to be treated with special consideration by the director. As Margaret Webster states:

There remains one means of dramatic expression which is strange to a modern actor, unless he happens to have played in the later works of Mr. O'Neill--the soliloquy. As with all his dramatic tools, Shakespeare takes it



over as a ready-to-wear device by which the plot may be advanced and characters may tell the audience things which everybody else in the play already knows, while loquaciously announcing their own further intentions . . . He soon makes of the soliloquy an eloquent weapon.<sup>4</sup>

The method employed by the director in training the actor to deliver the soliloquies was to have him imagine the entire audience as one person and deliver the soliloquy as if he were confiding information to that person. This was done by having private rehearsals with the young man portraying Macbeth in the auditorium during the times marked on the rehearsal schedule as "arranged."

Another scene which presented a special problem in acting was the letter reading scene of Lady Macbeth. As was noted earlier in this chapter, the girl playing this role was small of stature and lacked a forceful voice. Much was accomplished with this role by discussion with the girl playing it. The discussion revolved around the subtle meanings of the lines and the possible ways these might be translated into vocal and bodily interpretation. When she finally reached a full understanding of the lines, the interpretation was not too difficult. Movements and gestures were carefully studied and employed to add forcefulness to the lines which she was not able to give in the vocal interpretation.

---

<sup>4</sup>Margaret Webster. Shakespeare without Tears (New York: McGraw - Hill Book Company, Inc., 1942), p. 89.

The porter's scene was another which presented a special problem in its enactment. Since much of the humor in the scene depended on the pantomime involved, considerable time was used during the rehearsal time labeled "arranged" in the rehearsal schedule to develop the movement employed. Wide gestures and broad movement were carefully planned by the student and the director to achieve the effect desired.

The terms "Thunder, Alarum within, Sennet sounded, Drum and colors, Flourish" were indicated within the script as necessary sound effects that would be necessary from off stage. After trying various combinations of instruments available through the school orchestra, the director used the kettledrums, a clarinet, and a trumpet. The kettledrums were used for the thunder and the drum and colors. The trumpet was used for the flourishes and a combination of the trumpet and the clarinet was used for the sennets. The music for the flourish and the sennet was found in Kappey's Military Music.<sup>5</sup> The length of these musical passages was decided by the time needed to complete the movement being used on the stage. A low roll of the kettle drums was especially effective in the scenes with the witches and in the introduction of each of the apparitions. Besides the three students playing the musical

---

<sup>5</sup>J. A. Kappey, Military Music: A History of Wind-instrumental Bands (London: Boosey and Co., 1894), p.50.

instruments, the director used another student to cue in and out the various passages of music. This arrangement aided greatly in the use of the music.

One bit of action in the latter part of the play required much time to rehearse. This was the sword fight between Macbeth and Macduff in the last scene of the fifth act. The swords were completed by the boys in the metal shop four weeks before the performance of the play. Five separate rehearsals were required to prepare this action. The director with the two students employed in the fight planned each movement of the swords, each shift of the feet, and the placement of the shields as if a dance were being plotted and practiced step by step. The result was a lengthy battle which had the audience on the edge of the seats because of its realism.

Another problem involved in this period of transition for the student actors was the flow of the play from one scene to another without pulling the curtain or without any great length of time passing if the curtain was pulled. From the first rehearsal in which the blocking of the movement was begun, the acts of the play were rehearsed from beginning to end with no waits between the scenes. The director was attempting to instill within the actors the feeling of continuity in the play. In this way, there was no trouble when the rehearsals consisted of the entire play. The actors had learned that one scene would come immediately after the other and they had learned to

be in their places to move into the next scene without any hesitation. To further the actors' responsibility as to being on stage and in the correct place for an entrance, the director and the book holders did not warn them ahead of time. To further emphasize the flow of one scene to another, one entire evening was spent working on the transitions from one scene to another and from one act to another.

Since there were differences in the rehearsal schedule as planned by the director and what happened in actual practice, the writer will discuss the rehearsals from week to week as they occurred.

The first week consisted of two rehearsals as planned. The first was a reading rehearsal and the blocking of movement began in the second for first act. As was indicated earlier in this chapter, the cast and the director became aware of the problem of fitting line and movement together in this second rehearsal.

As a result of the second rehearsal, a special meeting of all the cast was called for the third rehearsal. In this meeting the problems of movement in relation to the flow of the lines was discussed and crossing, standing, sitting, and the use of gesture, head and shoulder sweep were demonstrated and practiced by the group. Lines were spoken and movement fitted to them. The director was worried at the time about losing a rehearsal, but the time was well spent, for the first act was



learned, the interpretation satisfactory, and the movement set on the fifth night of rehearsal, one night before the deadline. Thus, in the third week of rehearsals the cast began the work on act two of the play.

The third week of rehearsals was the week of Thanksgiving. During this week, all of the second act rehearsals were completed with no special problems presenting themselves.

The first large group scenes presented themselves in the rehearsal of act three during the fourth week of the rehearsals. The director encountered difficulty in these scenes which he had not anticipated. The difficulty lay in the fact that there were twelve people to get into the scene and placed in an unobtrusive manner from one entrance spot. These two scenes took up one entire rehearsal period. However, with the memorization taking place at a rate faster than anticipated, the act was completed by the end of the week.

Act four was completed during the fifth week of rehearsals. The scene where Macbeth met the witches and the apparitions made their prophecies took more time for rehearsing than the director had planned. The movement of the witches and the three different voice levels used by the apparitions were the two aspects which consumed much time. However, the act consisted of only three scenes and the four rehearsals of this week were sufficient to take care of the preparation necessary.



Two aspects of the blocking of the fifth act presented problems during the sixth week of rehearsals. These were the plotting of the movement of the opposing forces as they moved back and forth across the stage, and the sword fight between Macduff and Macbeth. Since the fight scene was one which involved only two students, a major part of the work on that was deferred until the next week when the director would be able to work alone with them in the afternoon. (The next week was the first week of the Christmas vacation when no school was being held.) The movement of the opposing forces back and forth across the stage presented a problem because the numbers being used were not large and the impression desired was the opposite. The director found that by careful placement on all of the levels available on the stage an impression of many soldiers could be made.

At the end of the sixth week of rehearsal, the blocking of movement was complete along with the memorization of lines and a partial development of the characterizations by the student actors. There were five rehearsal periods left and the director used these for rehearsing the entire play and "polishing" before the dress rehearsals.



## PART G. "POLISHING" REHEARSALS

The director had the actors use as much of the stage set and as many of the costumes and properties as were available at this time. The faculty member who was responsible for the staging cooperated to the extent that the triangular platform arrangement was installed and the movement involved in this permanent part of the stage set was practiced. To aid further, the designer painted on the floor of the stage the exact location of the false prosceniums and the position of the folding pieces of scenery for areas one and two. In this way exact entrances and exits could be blocked and the exact positions of the actors involved in the scenes to the front of the stage right and left could be made. At this time, too, the wood shop finished the tables, benches, and chairs that were being built as furniture for the play. These were used in all of these five rehearsals. The daggers, swords, and shields were finished and used also. The velvet cloaks, tights, and girls' dresses were worn. Using all of these facilities made the actors progressively more certain of their movement on the stage and aided them greatly in developing the characterizations they were portraying.

The question of the ability of high school students to immerse themselves in a tragedy such as Macbeth and seriously work for the perfection that the director wanted was settled during this series of five rehearsals. Their keen interest and enthusiasm grew during this period and the director was certain



that they would perform the tragedy in an acceptable manner if a few of the trouble spots could be taken care of. The banquet scene was one of these spots. The movement of the entire group had been set earlier and presented no trouble. The difficulty arose with the minor characters, the lords and ladies, in the scenes. Their reactions to what was transpiring on the stage were not in any way realistic. One whole rehearsal of this series of five was spent by the director in stressing the importance of reacting as well as acting. The entrance of Banquo's ghost had to be rehearsed many times to get the idea across that the actors on the stage were to react in such a way that they would convey to the audience that they could not see the ghost. Their reaction was to be to Macbeth's behavior. The only way the director was able to get several of the actors to understand this was to help them individually during the course of the rehearsal.

Another of the spots which caused considerable trouble was the porter's scene. The script states that the porter is to be drunk. As has been stated in chapter one of this thesis, one of the rules of play production in the school is never to portray drinking or extreme drunkenness. The boy who was acting the role of the porter tended to accent the drunkenness, so the director had to be very emphatic with him as to exactly what he would do.

During this time the weakness of the soliloquies by Macbeth and Lady Macbeth became apparent. To demonstrate to the two

actors the quality that the director desired, the director had all of the other members of the cast seated in wide spread locations in the auditorium. The actors then were instructed to deliver the soliloquies to these people in a manner as if they were telling them something they did not know. This method seemed to work well, for the direct manner to the audience was acquired and the soliloquies took on new meaning.

After the polishing rehearsals, the play entered into the phase of four dress rehearsals. The director knew that this would be the period that would decide the quality of the final performances, for at this time all of the scenery, lighting, music, and complete costuming of the play would have to be integrated.



## PART H. DRESS REHEARSALS AND PRE-VIEW PERFORMANCES

Before the discussion of the dress rehearsals is begun, the writer would like to explain the system of the crews used in the production, for many of the problems of the dress rehearsals revolve around the crews. The people on the stage crew and the light crew were high school students who had not worked on this type of production before. The crews were in charge of the art teacher who had been responsible for the staging and lighting of the entire production. These untrained people had to be trained and the only conceivable way they could be trained was in rehearsal.

The first dress rehearsal was complete with lights, scenery, costumes, properties, and music. The director explained to the cast after they had assembled in costumes for the first act that the problem on that night was to aid the crews in understanding what was expected of them so that the actors themselves would not have to worry about any of the things for which the crews would be responsible. Their attitude, as a result, was helpful in aiding the crews to understand the director's wishes. To say this first dress rehearsal was hectic, is an understatement, for the rehearsal was stopped every time there was a light change or scenery change. Some of the lighting plans had to be revised to suit the action of the actors and some of the actors had to make small revisions in their movement to comply with the limitations of the scenery

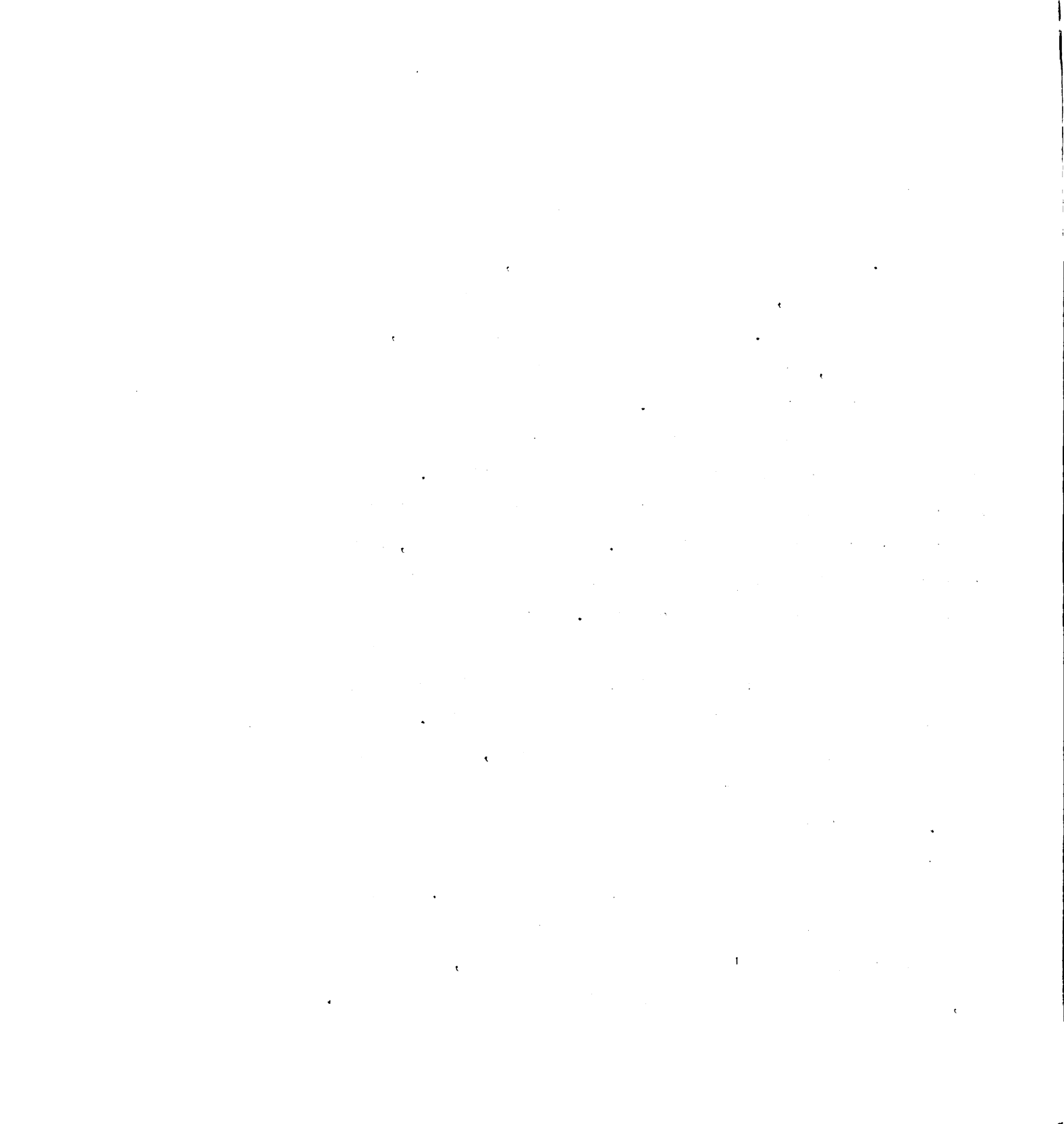
and lighting. However, all of these changes and processes were done with a good spirit and the director and art teacher reached amiable understanding because of an awareness of the problems involved on both sides.

After all definite plans had been made and cues understood, the second rehearsal was a process of practicing all the changes involved. Since the play as adapted by the director required split second timing in the changes of light and scenery to give to it the tightness that the director desired, this second rehearsal was of extreme importance. Under the supervision of the director, these changes from scene to scene were closely timed and the art teacher as stage manager carefully designated definite responsibilities to the various members of the crews. Both the director and the stage manager stressed the importance of each student's responsibility at this time. As a result, a definite feeling of a sense of the importance of timing was born. This same sense of timing was kindled in the musicians during this second dress rehearsal. The girl in charge of cueing the musicians had spent some time marking a script under the direction of the director and music cues received the same attention as was given to stage and light cues.

On Wednesday of the week that a play was performed, the custom had been to present scenes from the play to the students. These presentations were made during the noon hours. The director decided to avail himself of this opportunity not only

to advertise the play but to forstall the possibility that the sight of their classmates in tights and strange costumes might evoke laughter from some of the students the night of performance. In these noon hour presentations, the director acted as commentator, demonstrated the versatile stage setting and described the play. Then he called two of the actors, Macbeth and Ross, out of the wings and pointed out the different parts of their costumes. He explained that the cloaks had been made by students from old draperies taken down from the windows and that the boys were wearing tights. He even commented that they looked like long underwear and invited the audience to laugh along with him. A few of them did, but the result of this was that no laughter was heard the night of the performance because of the costumes. The sword fight of Macbeth and Macduff was performed for the students and their interest in the play was greatly increased as was indicated by the number of additional tickets sold the next morning.

By the night of the third dress rehearsal, the play as a whole was a much smoother running production than the night before. The actors were more certain at this time that lights would come on and go out as planned and that scenery changes and property placements would be made on cue promptly. This third rehearsal accomplished the very important act of instilling confidence in the actors' minds that the stage crew, the light crew, and the musicians would perform their tasks when expected.



Make up was applied and tested under the lights on this night. Several changes were necessary to accommodate it to the lighting arrangements. The result of this third, and last, full dress rehearsal was a performance that reached a high degree of full cooperation between the actors and the crews. The flow from scene to scene and act to act that the director and the stage manager desired was attained satisfactorily.

The night before the play had been planned as a full dress rehearsal, but the director sensed the extreme tiredness of all of those participating and the need for rest before the performances. The policy of the high school and the director had been established to allow no time off from classes for this activity. The director and stage manager concurred on the need for a short rehearsal, so this night was spent in practicing the curtain call used and in having the photographer take the pictures for the school's yearbook. These two things required two hours time. The students were then dismissed to go home.

## PART I. PERFORMANCE ANALYSIS

With the exception of two incidents during the performance on the first night, the play progressed as smoothly as had been planned. All cues were executed promptly by the stage, light, and music crews. The actors delivered all of their lines on cue without a prompt and their performances were as well done as in the third dress rehearsal.

The exceptions, as mentioned in the preceding paragraph, were these: the boy on the stage crew who was responsible for the pouring of the chemical to make the smoke in the cauldron scene for the witches became excited when preparing the chemical for igniting. Instead of pouring the chemical in a cone shaped pile, he dispersed it over a large area on the asbestos on which it was to burn. The result, after it was lighted, was an out-pouring of clouds of dense smoke where wisps had been planned. The smoke billowed up around the three girls playing the witches and started to seep out into the auditorium. One of the stage hands crept out behind the platform section on his stomach and smothered the pile with a lid on hand for that purpose. In the meantime the director was frantically seeking a janitor and getting him to turn the ventilators on to take the smoke out. The janitor was found, the ventilators turned on, and the audience found no occasion to be alarmed. While all of this was transpiring, the girls playing the witches valiantly played

the scene without a hitch or change of pace to its end. Their metal as performers was tested, and they were not found wanting in any way.

The other occurrence was laughter in a place where it had not been anticipated and at a time when it was detrimental to the scene being enacted. In Act IV, Scene 3, Macduff is informed of the slaughter of his wife and his children. In one speech he asks, "What! All my pretty ones?" The audience seemed to interpret this to mean that just the pretty ones had been killed and the ugly ones had not. Laughter was the result. For the second performance the word "pretty" was changed to "little" and the laughter did not occur again.

The overall result of the many preparations as they have been described in this chapter was a play that moved from scene to scene with a fluidity that held the attention and interest of the audience; actors who presented characterizations with a degree of competence; a production which was pictorially pleasant and artistic to observe.





## CHAPTER V

### PRODUCTION NOTES

Since the subject of this thesis consists of the directing and adapting problems connected with the production of Macbeth, the production notes which follow this introduction have been included for the convenience of any director who may want to use this study in the future. The method of play production at Handy High School being different from that found in many other high schools, an explanation would be in order at this time. The director was given the responsibility for the entire production; however, there were certain faculty members who, in consultation with the director, assumed specific responsibilities. The art teacher, a student of stage design, planned the stage settings and lighting after ascertaining the needs of the play as set forth by the director. This teacher organized stage and light crews and constructed the stage sets and planned the lighting. A home making teacher supervised students in the making of the costumes according to designs given to her by the director. A metal shop instructor supervised students who made the metallic properties needed in the play: swords, shields, and daggers. According to plans submitted by the director, a wood shop teacher supervised students in the construction of tables, benches, stools, and thrones. An attempt was being made by the director to make the production of this play an all-school activity.



## PART A. COSTUMES

In selecting the style of costumes to be used, the director decided to attempt to base the design on the Late Gothic Period as set forth in Lucy Barton's Historic Costumes for the Stage.<sup>1</sup> There was a definite reason behind this decision. The director anticipated difficulty in making the costumes with a group which had never made costumes before; as a result, the design was kept as simple as possible.

Basically, the costumes of the boys consisted of: tights covering the body from the waist to the toes; tunics which had short sleeves, very full around the waist, and reached mid-way between the knee and hip; wide leather belts to gather the tunics about the waist and hold a dagger; velvet cloaks cut to set on the shoulders, of a fullness to wrap around the boy three times, and of a length to reach the floor; shoes made by sewing velvet bands to a leather sole and wrapping the bands about the ankle and leg to the knee. The tunics were made of cotton broad cloth. Additional tunics were made of a metallic print on black which closely resembled armor from the audience.

The girls' costumes were simple floor length dresses designed with long tight sleeves, full skirts, and a variety

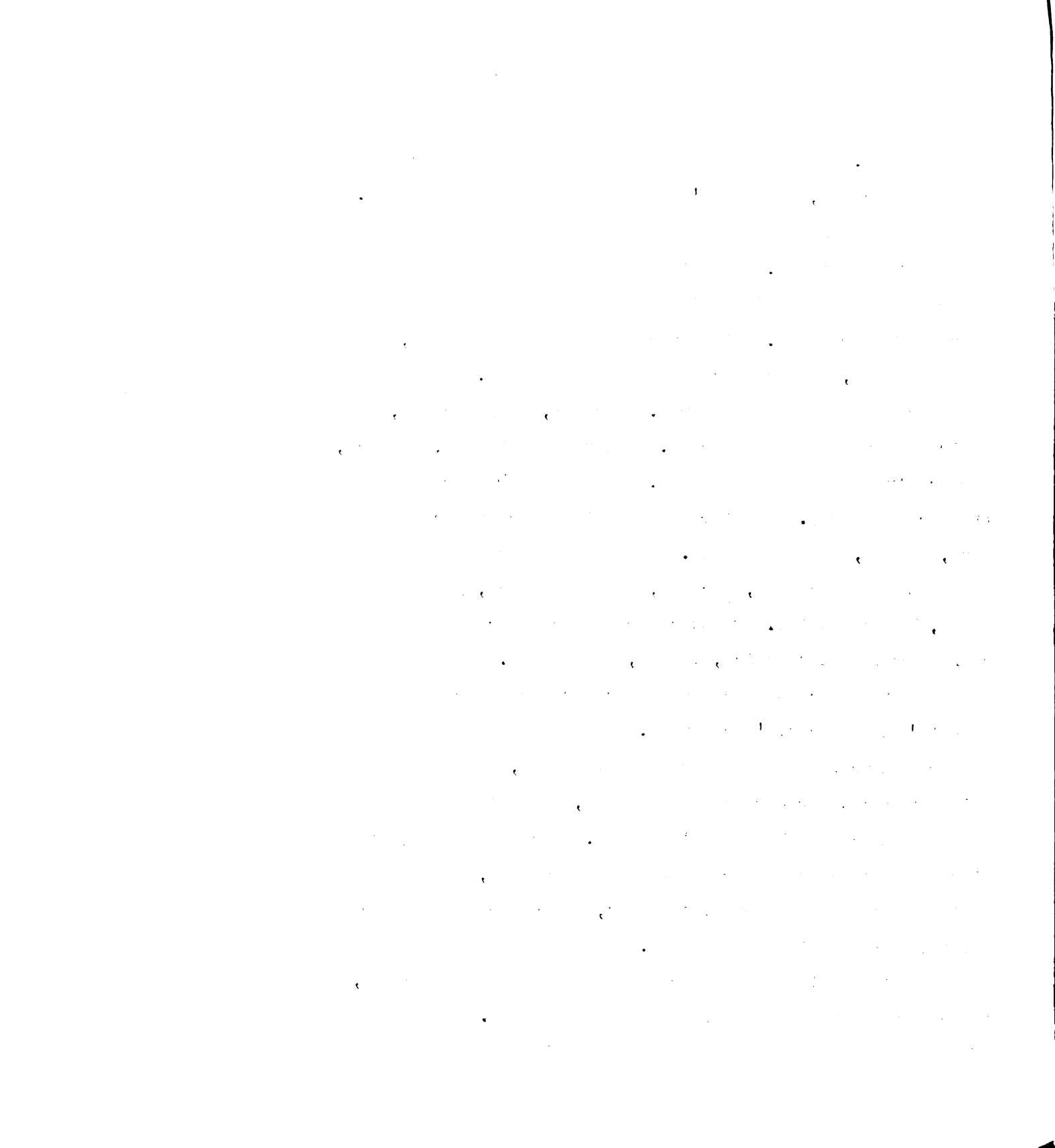
---

<sup>1</sup>Lucy Barton, Historic Costumes for the Stage (Boston: Walter H. Baker Co., 1935), p. 159.

of necklines. With the exception of a cotton metallic print for Lady Macbeth, the girls' gowns were made of broadcloth.

Great care was taken in the color selections of materials used in the costumes. An attempt was made through the use of color to help the audience identify certain characters and groups of characters. King Duncan and the two princes, Malcom and Donalbain, were clothed in shades of purple. Macbeth and Lady Macbeth used shades of red. Macduff, Lady Macduff, and their son wore shades of green. Banquo and his son, Fleance, were costumed in shades of blue. The murderers were in shades of black and grey. The three ladies in the court scenes wore blue, yellow, and pink gowns. The thanes were costumed in combinations of colors, such as, blue and black, yellow and black, brown and tan. These colors and color combinations were carried out in the tunics, tights, and cloaks.

The only costume changes which occurred were in Lady Macbeth's and Macbeth's costumes. Lady Macbeth had a bright red dress for the opening scenes of the play, a gold metallic print over red for her scenes as queen, and a light pink nightgown for the sleep walking scene. Macbeth donned the simulated armor tunic for all the battle scenes, a dark red tunic for the early part of the play, and a purple metallic print tunic for his role as king. With the exception of the wearing of the simulated armor tunics for the battle scenes, the costumes did not change throughout the play.



The only part of the costumes which the director and the students in the play found uncomfortable to use were the shoes. The velvet straps sewn to a leather sole did not give enough support to the feet and were not of sufficient strength in construction. The velvet came unfastened from the leather soles very easily and caused a feeling of insecurity in the actors. Immediately after the performances of the play, the director destroyed the shoes. Since that time, a complete set of men's ballet slippers has been acquired. These are much more serviceable.

The length, fullness, and heavy weight of the floor length velvet cloaks added a note of grace and richness to the production. The cloaks were made from discarded draperies from the windows of the auditorium.

The metallic prints, used in the dress of Lady Macbeth and Macbeth's kingly tunic, helped to convey the impression of royal richness the director desired.

The costumes as a whole relied on their richness of color rather than in the materials used for the effect desired.

## COSTUME PLOT

Where basic costume was not changed during the course of the production, the following costumes were used:

WITCHES - Dark blue gowns, dark blue hoods.

KING DUNCAN - Lavender tights, purple tunic, black belt, dark purple cloak, purple bands on shoes.

MALCOM - Lavender tights, purple tunic, black belt, dark purple cloak, purple bands on shoes.

DONALBAIN - Lavender tights, purple tunic, black belt, dark purple cloak, purple bands on shoes.

ROSS - Tan tights, dark brown tunic, black belt, dark brown cloak, brown bands on shoes.

BANQUO - Royal blue tights, light blue tunic, black belt, dark blue cloak, light blue bands on shoes.

FLEANCE - Dark green tights, light green tunic, black belt, medium green bands on shoes.

FIRST MURDERER - Black tights, grey tunic, grey bands on shoes, black belt.

SECOND MURDERER - Black tights, grey tunic, grey bands on shoes, black belt.

SEYTON - Tan tights, brown tunic, black belt, brown cloak, dark brown bands on shoes.

DOCTOR - Charcoal grey robe with hood.

LADY MACDUFF - Light green gown.

MACDUFF'S SON - Tan tights, brown tunic, black belt, dark brown bands on shoes.

GENTLEWOMAN - Light grey gown with stole of same color.

ANGUS - Light blue tunic, black tights, black belt, light blue bands on shoes, black cloak.

LENNOX - Black tights, light yellow tunic, black belt, light yellow bands on shoes, black cloak.

## COSTUME PLOT (CONTINUED)

FIRST LADY - Royal blue velvet gown, trimmed in gold.

SECOND LADY - Light blue cotton gown, trimmed in black.

THIRD LADY - Light yellow gown, trimmed in black.

SERVANT - Tan tights, brown tunic, black belt, dark brown bands on shoes.

The following three characters are those involved in costume changes:

LADY MACBETH - A red dress was worn in ACT I, Scene 4; ACT I, Scene 6; ACT I, Scene 7; ACT II, Scene 1, ACT II, Scene 2; A light pink night gown was worn in ACT II, Scene 3 and ACT V, Scene 1. A red and grey cotton with a metallic gold overlay was worn in ACT III, Scene 1; ACT III, Scene 2; ACT III, Scene 4.

MACBETH - Dark red tights and red velvet bands on the shoes in all acts. A dark red tunic was worn in ACT I, Scene 3; ACT I, Scene 4; ACT I, Scene 5; ACT II, Scene 1; ACT II, Scene 2; ACT II, Scene 3; over the red tunic was worn a longer sleeveless tunic of black cotton which had an overlay of gold print in simulated armor. This tunic simulating armor was worn in ACT I, Scene 3; ACT I, Scene 4; ACT I, Scene 5; ACT II, Scene 1; and ACT II, Scene 2. Macbeth wore a dark red velvet cloak. In ACTS III, IV, and V Macbeth changed the red tunic for a dark red tunic with a metallic print of gold on it. In ACT V, Scenes 4 and 5 the armor tunic was worn over the second red tunic.

MACDUFF - Medium green tights and dark green velvet bands to the shoes were permanent costuming throughout the play, along with a dark green tunic and a dark green velvet cloak. The changing that took place in this costume was the adding of an armor tunic in ACT II, Scene 2; ACT II, Scene 3; ACT V, Scene 3; ACT V, Scene 5.





## PART B. PROPERTIES

The crowns worn by Duncan, Macbeth, and Lady Macbeth were made in the art department. Sheet copper was cut into pieces and stapled together with an ordinary stapler. The copper was given an aged appearance by rubbing black paint into it. To the metal crowns were sewn glass jewels purchased from a commercial company. These jewels were faceted on one side and flat on the other with small holes bored in each end of the stones. They were arranged in patterns with a variety of colors used. The total cost of the three crowns was five dollars. They were very impressive as viewed from the audience.

The swords and daggers were made in the school's metal shop. They were made from steel one-quarter inch thick and one and one half inches wide. Wooden handles were bolted to the steel shafts. The swords were three feet long and the daggers ten inches in length. Care was taken that there were no sharp edges on any of these weapons.

The shields were also fabricated in the metal shop, cut in a variety of patterns with the over all width being two feet and the length three feet. They were made from galvanized metal which was bent into a curve. On the backs were fastened bands of the same metal so that the arm was thrust through one and grasped the other. The art department painted designs on these in colors to match the costumes of the actors carrying them.

•

1. The first group of variables, *demographics*, includes age, sex, and marital status. The second group, *education*, includes years of schooling, high school graduation, and college graduation. The third group, *employment*, includes employment status, occupation, and industry. The fourth group, *income*, includes household income and personal income. The fifth group, *health*, includes self-rated health, physical health, and mental health. The sixth group, *social capital*, includes social network, social support, and social trust. The seventh group, *quality of life*, includes life satisfaction, happiness, and well-being. The eighth group, *healthcare utilization*, includes doctor visits, hospitalizations, and healthcare costs. The ninth group, *health behaviors*, includes smoking, drinking, and exercise. The tenth group, *health outcomes*, includes mortality, morbidity, and disability.

## PROPERTIES PLOT

## ACT I

- Scene 1. No properties.
- Scene 2. Crown for Duncan.
- Scene 3. No properties.
- Scene 4. Chair and Crown for Duncan.
- Scene 5. Chair and letter for Lady Macbeth.
- Scene 6. Crown for Duncan.
- Scene 7. Four covered platters. Bench.

## ACT II

- Scene 1. Sword for Banquo. Jewel for Banquo.
- Scene 2. Two daggers off stage L.
- Scene 3. Latern for porter.

## ACT III

- Scene 1. Two thrones, two banquet tables, two long benches, one stool. Crowns for Macbeth and Lady Macbeth.
- Scene 2. No change in properties.
- Scene 3. Servants bring in two pitchers, ten plates, twelve goblets. Crowns for Macbeth and Lady Macbeth.

## ACT IV

- Scene 1. Three cloth bags for witches.
- Scene 2. Chair for Lady Macduff.
- Scene 3. No properties.

## ACT V

- Scene 1. Candle and candle stick for Lady Macbeth.
- Scene 2. No properties.
- Scene 3. Six swords, six shields.
- Scene 4. Sword and shield for Macbeth.
- Scene 5. Swords and shields, seven of each. Macbeth's head.



The boys in the woodworking classes built the furniture needed in the production. Two tables were made of rough white pine which measured one inch thick and eight inches wide. The tables were six feet long and two feet wide. Their style was simple and they were bolted together for stability. They were finished in a dark brown stain, nothing more. Two benches, six feet long and one foot wide were constructed of the same material and finished in the same way. A small table two feet long and a foot and a half wide was made of the same material and finish. The two chairs, used as thrones and chairs, were borrowed from local residents. They had low backs, high rounded arms, and were of a mahogany finish.

The dishes in the banquet scene were glass goblets, china platters and plates, and huge vases which were shaped like pitchers. All of these were painted with gold paint.

The diamond which Macduff presented to Lady Macbeth as a gift from Duncan was one of the glass jewels used in the crowns.

Lady Macbeth's letter was a piece of parchment drawing paper which had been crumpled and ironed smooth.

Macbeth's head, to be carried on stage by Macduff in the last scene, was made of paper mache. After it was painted, crepe hair was applied by using a stapler.

BACK DROP

POSITION OF ARCH  
AND AREAS IN USE

POSITION OF TOWER IN USE

POSITION OF CASTLE WALL IN USE

POSITION OF DAIS IN USE

IN USE  
WITCHES EXTERIOR CONTOUR  
NOT IN USE

POSITION OF CASTLE  
WALL IN USE

LOCATION OF  
EXTERIOR  
BORDER

LOCATION OF  
CASTLE  
BORDER

⑤ INDICATES THREE  
POSITIONS OF  
AUXILIARY STEPS

POSITION OF WITCHES  
CRAG IN USE.

POSITION OF SIDE  
FLIPPER UNITS  
IN USE  
NOT IN USE

AREA I

AREA IV - ENTIRE STAGE

AREA II

NOT IN USE

B

C

E

F

A

MACBETH

FLOOR PLAN FOR MACBETH

MACBETH

## PART C. THE STAGE SET

As may be seen from the floor plan of the stage set used in Macbeth, a triangular platform arrangement was used. The platforms were a permanent feature of the staging. The upper platforms, or Area III, were twenty-four inches off the floor. To the right and left downstage of the upper platforms was another level sixteen inches from the floor. The down stage right and down stage left platforms were eight inches from the floor.

At positions A, B, C, E, F, and G were erected fourteen foot flats to form false prosceniums. These, too, were permanent features of the staging.

To flat A was hinged a folding piece made up of two flats ten and four feet high. When these were swung out, Area I was formed. The same was true on the stage right side at flat E. When hinged flats were swung out here, Area II was formed.

When the witches' scenes were being performed in Area III, a folding piece of scenery three feet high was set in front of the platforms to form the crag. To flats E and G were hinged contoured folding pieces which came out and fit along the back edges of the platform to form the background for the witches.

Area IV was changed from one scene to another by the use of moveable flats ten feet high which fit along the back edges of the platform. Two castle walls in combination with a tower or arch piece set the scene inside or outside the castle. For



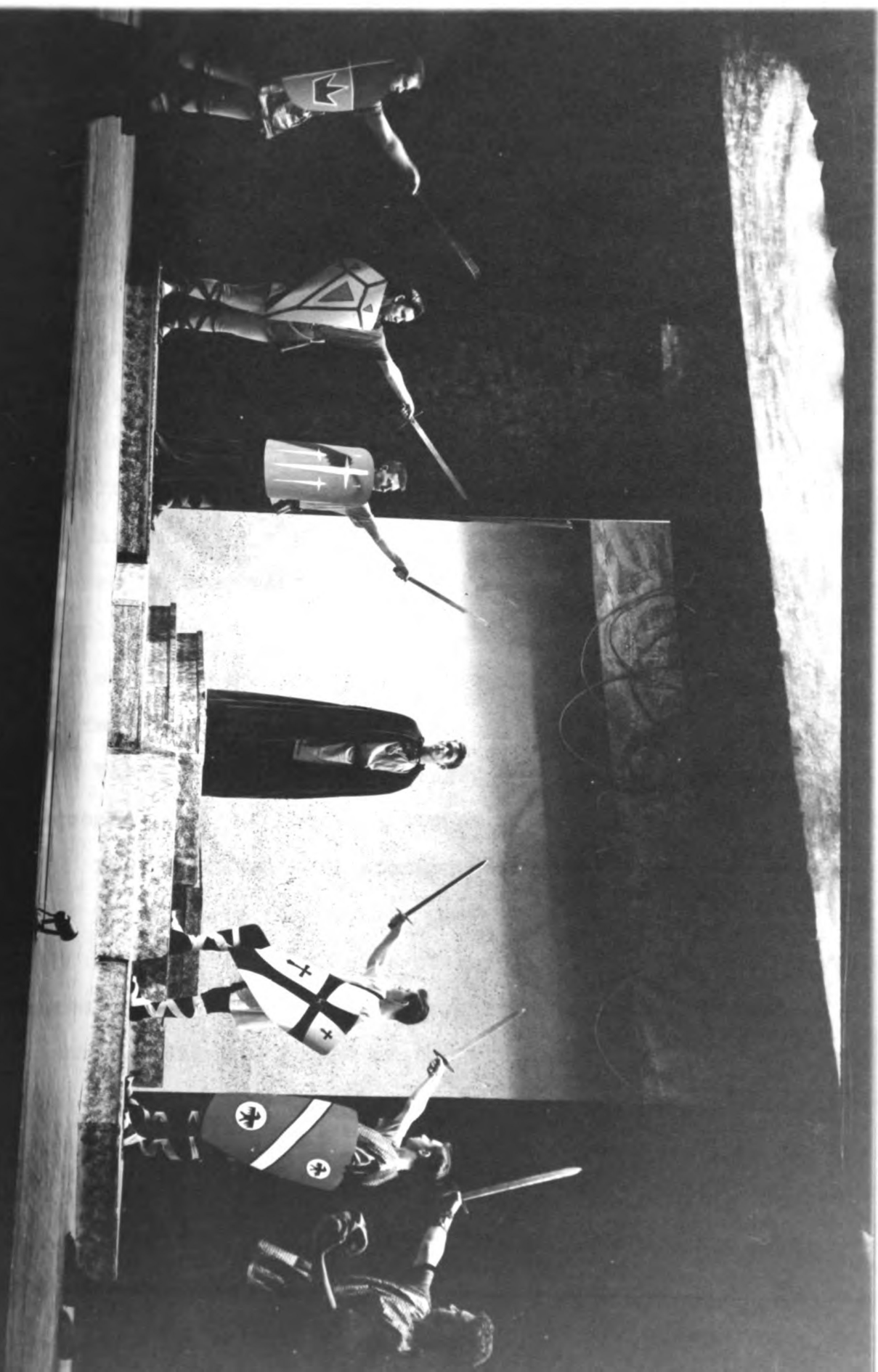


ACT V, Scene 5

"All hail, king of Scotland."

Received at 10:15

10:15 AM - 10:15 AM - 10:15 AM



the banquet scene, the arch was in place but covered with a velvet arras to form a background for the thrones.

When all hinged pieces were folded back and separate castle walls were removed, the scene became the battle field.

Backing up the staging that has been mentioned, a canvas curtain thirty-two feet long and fourteen feet high was used as a back drop. This was painted a mottled light blue and white.

The castle walls, tower, arch, false prosceniums, and pieces hinged to A and E were first painted a dark red. Then they were sponged with brick red, yellow and blue. Black paint was applied over this starting lightly on all edges toward the center of the stage and more heavily toward the off stage areas. The effect was that of the walls fading off into distance.

The witches' crag and hinged contours which formed the background were painted in a medium green and sponged with black.

The platforms were sponged with grey, green, brown, and yellow to simulate stone.

Overhead were two sets of contours which could be lowered to form the tops of the false proscenium arches. One set of two matches the background of the witches' scenes in color and shape. From these drops hung ropes which had been painted green to look like vines. The other set of contours was cut like the tops of the castle walls and painted the same colors. When a scene was used in Area IV, either inside or outside a castle, this pair was lowered.







## PART D. LIGHTING

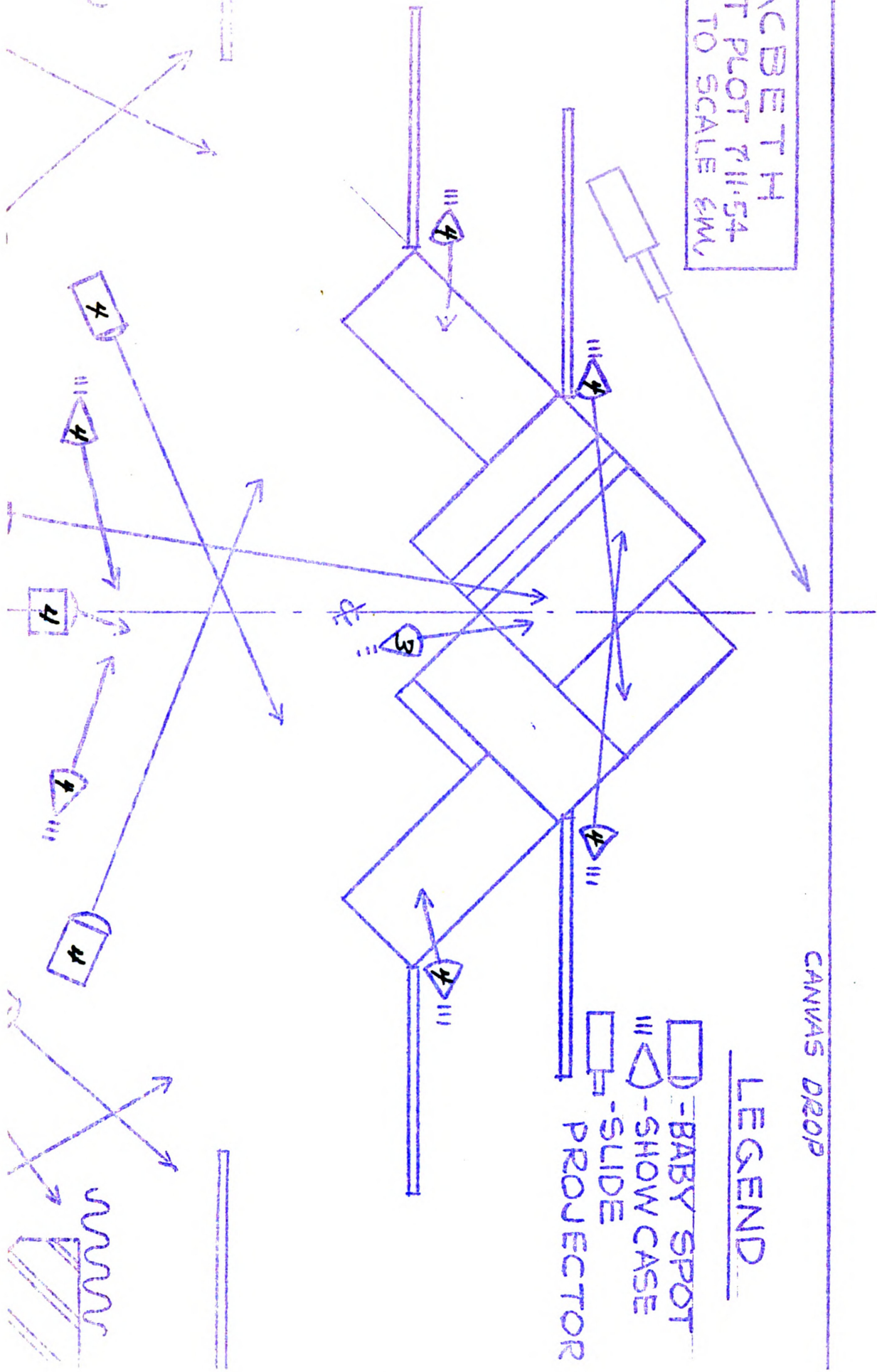
Following this page is a diagram of the light plan used. A set up of lights for each area had been planned and was used. The lights numbered 1 were used to light Area 1. These lights had steel blue and amber gelatines in them. The lights for Area 2 are numbered 2 and held gelatines of the same color as those used on Area 1. Area 3 lights for the witches are numbered 3 and contained dark green and magenta gelatines. Number 5 light was used for lighting the ghost in the banquet scene and contained a medium blue gelatine. The lights numbered 1 and 2 were used in conjunction with those numbered 4 to light the entire stage when Area 4 was being used. Of this total of lights being used for Area 4, selected lights were used from scene to scene depending on the area or areas of the stage to be accented. All lights numbered 4, used for cross lighting acting areas for the whole stage, contained steel blue and amber gelatines.

MACBETH  
 LIGHT PLOT 711.54  
 10T TO SCALE 3M

CANVAS DROP

LEGEND

-  -BABY SPOT
-  -SHOW CASE
-  -SLIDE
-  PROJECTOR





## CHAPTER VI

### STUDENT REACTIONS AND DIRECTOR'S CONCLUSIONS

#### PART A. STUDENT REACTIONS

In order to secure the reaction from the student body of the high school, the teachers of the eleventh and twelfth grade English classes requested the students to write a review of the play as a class assignment. The students were assured at this time that the director would not know the identity of the writers since an arrangement was made whereby the names of the students were clipped from the corners of the papers before the director read them. By this method a true opinion would be given by the students. A summary of these reviews will be made according to the topics which were discussed in them.

Since many departments contributed to the production, there was an awareness from many students that producing a play is a large undertaking. This awareness was evidenced by such comments as, "The tables that we made in the wood shop looked slick on the stage," and, "The girls did a good job on making the costumes. No play that I have seen looked as rich as this one." The summation of this idea appeared in the remark, "When a school as large as Handy can get behind a project and work as we did, actually over a thousand when you consider all of the departments involved, then we have a school that has real 'school

spirit.' The Thespians with their production of Macbeth have demonstrated this to us. Congratulations to them."

The students recognized that the staging of this play was different and more difficult than those that they had seen previously. Many commented on the fact that the lights were brought on and faded out from one area of the play to another. They also commented on the fact that the play went from scene to scene with very short waits or none at all. Many of them seemed to think that this was original with the director and not Shakespeare's plan. The projected apparitions aroused the curiosity of many of the boys. They thought it was an effective device, but they wanted to know how it was done. Most of the papers commented on the lighting and the scenery being in keeping with the play. They also realized that the lighting and the scenery contributed greatly to their enjoyment.

The dramatics class contributed the only remarks made by the students about the make up employed in the play. The director considered this complimentary, for the audience was not aware of the use of make up except in the case of Duncan and the witches. The students of the dramatics class remarked that the general make up was not obtrusive and that the witches and Duncan gave the impressions of evil and age that were desired.

Many of the students remarked that reading the play before the performance aided them in understanding; however, the consensus of opinion was that the plays were written to be



performed and that viewing the play as a member of the audience was more enjoyable than studying the lines in a classroom. "The play came to life for me when I saw it performed on the stage. This is the way we should study all the plays we read during the year." Another student commented, "New meaning was given to many of the lines when I heard them spoken and acted upon the stage. In class study it was hard to visualize the action." And a further comment was, "The sound effects and the musical introductions added dignity and meaning where I never suspected it from just reading the play in class."

All of the comments from the students were not laudatory. Several very apt criticisms were made.

Mention has been made of the criticisms made of the practice of double casting. The comments were: "People also laughed in one of the last scenes in which Old Siward led part of an army across the stage. As one actor played the drunken porter and the sergeant, they thought that the porter was following Old Siward around." Further comment on this same criticism was: "Shortly after Macduff's son was killed, he appeared as a servant. I began to wonder if Macduff's son had been killed." The students did not realize that double casting itself was not at fault, but the manner in which the director handled it was. The porter's costume was not altered enough to change his identity to a warrior later in the play. The same was true of the boy who played Macduff's son.



The boys who delivered the lines from behind the screen on which was being projected the apparitions became so concerned with securing an eerie effect that the lines of the prophecies were not given the emphasis required. "The prophecies in the apparition scene were hard to understand. A lot of the people missed the point here."

Two students stated that they felt that the end of the play was a "let down" in comparison to what had gone before. The fault here was a casting choice made by the director. The boy who played Malcom did not have the voice, manner, or interpretive ability to carry the last speech of the play.



## PART B. DIRECTOR'S CONCLUSIONS

From the comments of the students in the play and from personal observation the director realized that there was a distinct advantage in working with the characters and plots of Shakespeare. Shakespeare affords limitless opportunities for catching mighty personalities at dramatic moments and the students responded more enthusiastically than ever before to the challenge of character portrayal. These portrayals were aided greatly by the manner in which Shakespeare deliniates clues about a character to the lines of other actors and through the lines of the actor himself. Through the study of lines and words done by the actors, there was a development of vocabulary, for each line and word had to be understood to give an intelligent interpretation. The remarkable use of color words and words new to the students added many new words to their daily usage. The students participating in this play had never had the opportunity to experience the enactment of a play with the breadth of plot and the involvement of the moral aspects found in Shakespeare. With their limited backgrounds they did a competent job of analysis and interpretations. To be sure, this project was more difficult than any previously undertaken, but to counteract the difficulty the enthusiasm and application of the students was so much greater that the difficulty was overcome.

The director also observed that working on a Shakespearean play developed the physical movement and diction of the students



## 1. Introduction

The purpose of this study is to investigate the effects of a new educational program on student performance. The program, which was implemented in the second semester of the 2023-2024 academic year, aims to improve students' understanding of the subject matter and their ability to apply the knowledge in practical situations. The study was conducted in a large university in Turkey, where the program was implemented in the Department of Education. The sample consisted of 120 students who were randomly selected from the first and second semesters. The data were collected through a series of tests and surveys. The results of the study show that the program had a significant positive effect on students' performance. The students who participated in the program showed higher scores in the tests and surveys compared to those who did not. This suggests that the program is effective in improving students' understanding and application of the subject matter. The study also found that the program had a positive effect on students' motivation and engagement. The students who participated in the program showed higher levels of motivation and engagement compared to those who did not. This suggests that the program is effective in increasing students' interest in the subject matter and their willingness to participate in the learning process. The results of the study have important implications for the design and implementation of educational programs. The findings suggest that the program should be implemented in other departments and universities to improve student performance and motivation. The study also highlights the importance of using a variety of assessment methods to evaluate the effectiveness of educational programs. The use of tests and surveys, along with other methods such as classroom observations and student feedback, can provide a more comprehensive understanding of the program's impact. In conclusion, the study shows that the new educational program has a significant positive effect on student performance, motivation, and engagement. The program is effective in improving students' understanding and application of the subject matter, and in increasing their interest in the subject matter and their willingness to participate in the learning process. The results of the study have important implications for the design and implementation of educational programs, and suggest that the program should be implemented in other departments and universities to improve student performance and motivation.

to the point that there was a direct carry over into the plays produced subsequently. The broader movement of the hands, head, shoulders, and entire body required to coincide with the flow of the lines served as a means to make the actors' movements more fluid in later plays. The exactness of diction required in the Shakespearean production to carry the words and interpretations to the audience was evident in later plays. The director thought that these improvements noted in the performances of the students made the production of a Shakespearean play worthwhile.

Taking in consideration the cultural and esthetic limitations of the community as they were discussed in Chapter I, the attendance at the two performances indicated the community reaction to the opportunity to attend a Shakespearean play. In two performances, approximately twelve hundred people saw the play. Financially the production was a success with about two hundred dollars being cleared. Success was further indicated the following year when over fifteen hundred people attended the second Shakespearean production.

One conclusion which occurred to the director was that many directors of high school plays fail to take into consideration the fact that the problem of character development for a high school actor is a problem of time allotment. The director observed from this production of Macbeth what he had learned before in working with high school students; namely, that with a reasonable amount of talent, given time and individual help,



most students can develop an acceptable character portrayal. The process of analyzing the character with the student and getting him to devise ways to project the character to the audience was of utmost importance in creating within the student the confidence necessary for a good performance. In order to do this, the director recommends that the allowance of adequate rehearsal time be considered by anyone presenting a high school play.

There were two definite types of rehearsals used; the group rehearsal and the individual rehearsal. The attention of the entire cast was easily lost in a rehearsal if too much time was spent with individual problems. The group rehearsals were used for blocking of movement and working on the flow of the play from scene to scene or act to act. Individual problems were taken care of separately. At first glance, appearances would indicate that a great deal of time was spent with individuals, but a closer examination of the rehearsal schedule will show that this was not the case. If allowances are made for individual help in the planning of the rehearsal schedule, not too much time will be consumed at the group rehearsals. The extra time spent will be evident in the superior performances of the students the night that the play is presented to the public.

In conclusion, the reader might ask, "Was doing a Shakespearean play a worthwhile experience?" From the viewpoint

• The first step in the process is to identify the problem.

• The second step is to define the problem.

• The third step is to analyze the problem.

• The fourth step is to develop a solution.

• The fifth step is to implement the solution.

• The sixth step is to evaluate the solution.

• The seventh step is to monitor the solution.

• The eighth step is to maintain the solution.

• The ninth step is to improve the solution.

• The tenth step is to document the solution.

• The eleventh step is to communicate the solution.

• The twelfth step is to review the solution.

• The thirteenth step is to update the solution.

• The fourteenth step is to close the solution.

• The fifteenth step is to archive the solution.

• The sixteenth step is to delete the solution.

• The seventeenth step is to restore the solution.

• The eighteenth step is to backup the solution.

• The nineteenth step is to recover the solution.

• The twentieth step is to test the solution.

• The twenty-first step is to deploy the solution.

• The twenty-second step is to monitor the solution.

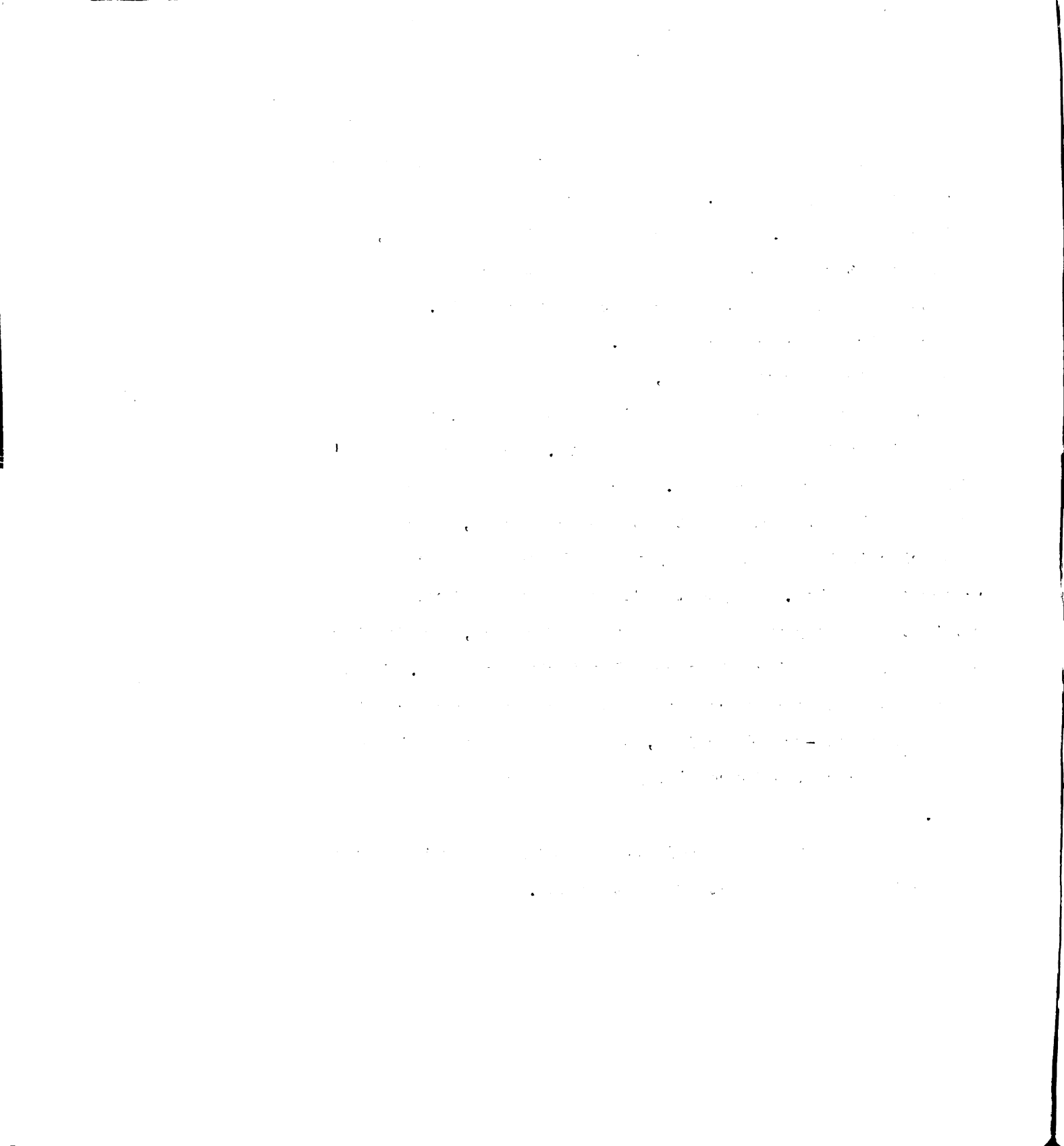
• The twenty-third step is to evaluate the solution.

• The twenty-fourth step is to improve the solution.

• The twenty-fifth step is to document the solution.

of the director Shakespeare presented a challenge which required research and study to meet. In the process growth of ability to direct took place. As a teacher of English literature, the director had the opportunity to see one of the classics of literature come to life through his creative ability. No greater satisfaction could be asked. From the angle of the general public who saw the play, there was evidenced a pleasure in seeing a performance of a classic and the fact that they too were participating in a cultural activity. From the students' angle the advantages were many. Recognizing Shakespeare as the epitome of play production activity for centuries, there was great pride in knowing that they were able to take part in performing his play. And to the "thousand or more" who contributed in many ways to the final performance, the feeling that they too had helped in a school activity was born. When the production of a play can assume the proportions where it is considered an all-school project, then is born the feeling of pride that occurs too infrequently in the group to which they belong.

Was it a worthwhile project? The only answer the director can conceive of is a direct affirmative one.



## BIBLIOGRAPHY



## BIBLIOGRAPHY

## A. BOOKS

- Adams, Joseph Quincy, editor, The Tragedy of Macbeth by William Shakespeare. New York: Houghton Mifflin Company, 1931. 298 pp.
- Barton, Lucy, Historic Costumes for the Stage. Boston: Walter H. Baker Co., 1935. 602 pp.
- Black, Ebenezer Charlton, editor, The New Hudson Shakespeare: The Tragedy of Macbeth. New York: Ginn and Company, 1908. 159 pp.
- Bradley, A. C., Shakespearean Tragedy. London: Macmillan and Company, Limited, 1920. 498 pp.
- Campbell, Lily B., Shakespeare's Tragic Heroes: Slaves of Passion. Cambridge, England: University Press, 1930. 430 pp.
- Chambers, Edmund K., The Elizabethan Stage, Vol. II. New York: Oxford University Press, 1923. 840 pp.
- Chute, Marchette, Shakespeare of London. New York: E. P. Dutton Company, 1949. 397 pp.
- Crane, Milton, Shakespeare's Prose. Chicago: The University of Chicago Press, 1951. 219 pp.
- Dean, Alexander, Fundamentals of Play Directing. New York: Rinehart & Company, Inc., 1941. 428 pp.
- Furness, Howard Horace, editor, A New Variorum Edition of Shakespeare, Vol. II, Macbeth. Philadelphia: J. B. Lippencott Company, 1873. 491 pp.
- Goddard, Harold C., The Meaning of Shakespeare. Chicago: The University of Chicago Press, 1951. 691 pp.
- Kaprey, J. A., Military Music: A History of Wind-instrumental Bands. London: Boosey and Company, 1894. 834 pp.
- Kemble, Frances Anne, Notes upon Some of Shakespeare's Plays. London: R. Bentley and Son, 1882. 230 pp.



- Kittridge, George Lyman, editor, The Tragedy of Macbeth by William Shakespeare. New York: Ginn and Company, 1939. 254 pp.
- Mackenzie, Agnes Mure, The Women in Shakespeare's Plays. London: William Heinemann, Ltd., 1924. 474 pp.
- Marx, Milton, The Enjoyment of Drama. New York: F. S. Crofts and Company, Inc., 1940. 232 pp.
- Masefield, John, A Macbeth Production. New York: The Macmillan Company, 1946. 287 pp.
- Muir, Kenneth, editor, The Arden Edition of the Works of William Shakespeare, Macbeth. London: Methuen and Co., Ltd., 1951. 155 pp.
- Nielson, William Allen and Charles Jarvis Hill, editors, The Complete Plays and Poems of William Shakespeare. New York: Houghton Mifflin Company, 1942. 1418 pp.
- Ommanney, Katherine, The Stage and the School. New York: Harper and Brothers Publishers, 1932. 464 pp.
- Paul, Henry N., The Royal Play of Macbeth. New York: The Macmillan Company, 1950. 438 pp.
- Rogers, L. W., The Ghosts in Shakespeare. Chicago: The Book Company, 1924. 185 pp.
- Schucking, Levin L., Character Problems in Shakespeare's Plays. New York: Peter Smith, 1922. 270 pp.
- Webster, Margaret, Shakespeare without Tears. New York: McGraw-Hill Book Co., Inc., 1942. 543 pp.
- Welles, Orson and Roger Hill, The Mercury Shakespeare, Macbeth. New York: Harper and Brothers, 1939. 85 pp.



## B. OTHER SOURCES

Courses of Study for High School Classes in Eleventh Grade English (mimeographed pamphlet), Bay City, Michigan: Bay City Public Schools, 1952.

The Michigan Committee on the Articulation of High School and College English, Preparation for College English, An interpretation of College Entrance Standards in English. Ann Arbor: University of Michigan Press, 1945. 105 pp.


Personal Interview with Mr. Arthur H. Cansfield, Principal of T. L. Handy High School, Bay City, Michigan, June, 1949.

Personal Interview with Sister Scholastica, Supervisor of Teachers English, Catholic High Schools, Bay City, Michigan, October, 1952.

Policies of the Board of Education (mimeographed pamphlet), Bay City, Michigan: Bay City Public Schools, 1950.

Welles, Orson, Mercury Text Records, Macbeth. Columbia Masterworks Set G-2.

## APPENDIX



*william shakespeare*

# MACBETH

Jan. 9, 1953

8:00 P. M.

Jan. 10, 1953

2:30 P. M.

T. L. HANDY HIGH SCHOOL  
BAY CITY MICHIGAN



**SHAKESPEAREAN THESPIANS**—Here Miss Florence Sutton fits an Elizabethan-styled cape on Jerry Flood, one of the cast members of "Macbeth," which T. L. Handy High school students will present Jan. 9 and 10. Assisting in the fitting job are Ettalea Beaudoen and Carol Powell, kneeling. —Times Staff Photo.

## Handy Students to Produce 'Macbeth' at School Jan. 9-10

Nearly 175 students and teachers from seven departments at T. L. Handy High school are working during the Christmas holidays on their Shakespearean production, "Macbeth."

It will be presented Jan. 9 and 10 in the school auditorium. Tickets are now on sale in public and parochial schools.

Students from 93 schools outside of Bay City have been invited to the matinee performance Dec. 10.

Costumes for the 25 cast members are being made by Handy home economics students under direction of Miss Florence Sutton. The 10 Elizabethan-styled capes are being made from discarded auditorium draperies.

The art department, headed by Ernest Mauer, is preparing the stage sets and designed the metal-jeweled crowns. Swords and daggers are being fashioned by stu-

in printing, wood shop and commercial classes are cooperating in other tasks.

Behind-the-scenes music will be provided by the music department. The orchestra will play between acts.

The Bay City Times, January 5, 1953



## Video to Star Handy Players

### Shakespearean Cast Invited to MSC

Selected cast members of "Macbeth," which T. L. Handy High school's drama class presented here early in January, will appear on radio and television programs over Michigan State College's station WKAR Friday.

In the group will be Dan Covell, Ettalea Beaudoen, Peter Leszczynski, Leeds Bird, Jerry Flood, Dale Pettit, Ron Sauers, and Ray Lewandowski.

They will be accompanied by play director Clarence Murphy, and Ernest Mauer, Handy art teacher, who designed settings for the play.

The eight Handy thespians will appear in both the radio and TV "Curtain Going Up" program, under auspices of the MSC speech department, TV development, and WKAR.

Appearing on TV will be Covell as Macbeth, Miss Beaudoen as Lady Macbeth, and Leszczynski as Macduff. They will be joined in the radio broadcast by Bird as Malcolm, Flood as Ross, Pettit as Banquo, Sauers as Lennox, and Lewandowski as Angus.

Don Buell, head of the MSC drama department, said that the young people will appear because of the "unusually high quality" of their work in the production presented at Handy last Jan. 9-10.

The group will go to East Lansing Thursday night, for start of rehearsals. On Friday they will be guests of the department of speech at a luncheon at West Shaw hall and later will tour the campus, visit speech classes, and meet drama staff members.

The Bay City Times,  
February 12, 1953



—Times Staff Photo.  
**REHEARSE SCENE FROM 'MACBETH'**—Dan Covell as Macbeth and Ettalea Beaudoen as Lady Macbeth are shown above in a rehearsal scene from the Shakespearean drama 'Macbeth' to be presented at Handy High school auditorium Friday evening at 8 o'clock. The production features a cast of some 20 students who are members of Handy Thespian troupe 143. It is being directed by Clarence Murphy and stage sets have been worked out by Ernest Mauer. The play will be repeated Saturday afternoon at the school for students from many other cities and towns in Michigan who were sent invitations by the Handy youngsters.

The Bay City Times, January 7, 1953

## Hats Off

To Handy's Dramatics Department under the supervision of Clarence Murphy. With the introduction of "I Remember Mama" in 1949, Handy's Dramatics Department has presented a variety of plays ranging from a Broadway comedy to a Shakespearean tragedy.

The phrase "high school play" has been eliminated from the vocabulary of Bay Citizens in connection with Handy productions.

The selection of Handy's Thespians to represent Michigan high schools in the "Curtain Going Up" programs at Michigan State College has given them state recognition.

As long as the students, faculty, and people of Bay City desire plays of professional caliber, our Dramatics Department will continue to produce them.

So we take our "hats off" to the Dramatics Department. Congratulations on your past productions — and good luck on your future ones.

The Handy Rep, February 13, 1953 ( \* \* \* \* \* )

310 S. Catherine Street  
Bay City, Michigan  
July 14, 1953

Mr. Clarence Murphy  
1912 Walnut Street  
Holt, Michigan

Dear Mr. Murphy:

I would like to take this opportunity to tell you how thoroughly I enjoyed your production of Macbeth.

The way in which you handled the script, the staging, and the lighting was outstanding in its simplicity and effectiveness. The characterizations held to by your high school students and the interpretation given to their roles far surpassed what might be expected of students of that age.

I sat in the audience amazed and thrilled as the story of Macbeth unfolded before me in a smoothly flowing production. For me, it lived on my level and I noticed the students about me enjoying it to the fullest.

You have awakened an interest in Bay City audiences in the works of Shakespeare by presenting Macbeth to us, we eagerly await your production next year.

Sincerely,

  
Iva O. Hartingh  
Bay City Players

# T. L. HANDY HIGH SCHOOL

ARTHUR M. CAMPFIELD

Principal

MARSHALL W. McQUEEN

Associate Principal

Bay City, Michigan

July 14, 1953

Mr. Clarence Murphy  
1912 Walnut Street  
Holt, Michigan

Dear Mr. Murphy:

Your production of Macbeth was one of the finest co-operative enterprises that our school has ever had. The working together of the English, Homemaking, Art, Shop and Music departments to make the play possible was an especially fine thing.

The spectator student body, as well as the cast, benefited as Macbeth is a part of our instructional program. Also the sharing of the play with other schools by a Saturday matinee was an excellent idea.

The finished, artistic production of Macbeth will long be remembered.

Sincerely yours,

*Neil Ringle*

Neil Ringle  
Chairman of English Department

# T. L. HANDY HIGH SCHOOL

ARTHUR H. CANSFIELD  
Principal  
MARSHALL W. McCUE  
Associate Principal

Bay City, Michigan

July 16, 1953

Mr. Clarence R. Murphy  
1912 Walnut Street  
Holt, Michigan

Dear Mr. Murphy:

You are to be heartily commended on the imagination, drive, organization, ability, and educational understanding which you have demonstrated in the production of "Macbeth". All of us were pleasantly surprised at the high standard of performance and the excellent staging.

From an educational standpoint, I feel that that performance made teaching Shakespeare at Handy High School a great deal easier. Our students will approach Shakespeare much better conditioned to appreciate and understand these classics.

The performance proved to be another example of how our various areas of study in high school can cooperate to complete a project.

I am hopeful that there will be more of these performances.

Cordially yours,



Arthur H. Cansfield  
Principal

AHC:dms



"When shall we three meet again  
In thunder, lightning, or in rain?"

As you well know, these lines are from Shakespeare's tragedy, *Macbeth*. In the beginning scene, the three witches put us into the proper mood for anticipating ghosts and murders, Birnam Woods marching up Dunsinane Hill, a sleep walking episode--in fact, one of the most exciting plays ever written.

What you don't know is that you and your students may see *Macbeth* performed on a high school stage by our students on Saturday afternoon, January 10, in T. L. Handy's auditorium here in Bay City.

Thespian Troupe 143 is very proud to invite you to its production. We are doing this Saturday matinee for high school groups outside of Bay City.

We are pleased to announce that there will be representatives of the Drama Department of Michigan State College attending. They will conduct a discussion following the play which should prove to be educational, beneficial, and enlightening.

If you are traveling a distance for this, we have arranged to serve a luncheon in our cafeteria--moderately priced, of course.

Enclosed you will find a postal card on which we would like to have you indicate whether a group from your school might be interested in attending. Later we will contact you to get exact numbers for luncheon reservations and ticket reservations.

Mr. Clarence R. Murphy, our director, and Mr. Ernest Maurer, our stage designer, as well as some of our leading actors, studied at Michigan State College this last summer. They have done a great deal of work on this production already. They hope very much that you will be able to come to Bay City on January 10.

"Come what come may,  
Time and the hour runs through the roughest day."

See you then!  
Thespian Troupe 143  
T. L. Handy High School  
Bay City, Michigan

P. S. The Saturday matinee begins at 2:30. The admission price is 50 cents.

RADIO AND TELEVISION  
PICTURES



Dan Covell   Ettalea Beaudoen   Peter Leszczynski



Mr. Donald Buell, Dan Covell, Clarence Murphy





Dale Pettit, Leeds Bird, Ron Sauers, Ray Lewandowski, Ernest J. Mauer, Jerry Flood



Dale Pettit, Leeds Bird, Ron Sauers, Ray Lewandowski, Ernest J, Mauer, Jerry Flood

## Clarence Russell Murphy

Born on January 27, 1914, in Lansing, Michigan, Clarence R. Murphy lived in that city during the time that he was attending elementary, junior, and senior high school. In 1932 he was graduated from Lansing Eastern High School and applied for admission to the Ingham County Normal. A full year passed before admission was gained. The training received in the Ingham County Normal prepared him to teach in the rural schools. From the fall of 1934 untill the spring of 1940, he taught in the rural schools of Ingham and Clinton counties. For the next four years, he was principal of a graded school district north of Lansing. From this position he transferred to Traverse City and assumed the duties of an elementary principal. During these ten years of teaching, summers and Saturdays were spent in accumulating the necessary credits for graduation with a Bachelor of Science degree from Central Michigan College in Mount Pleasant, Michigan. For his Bachelor's degree, a major in English and one in speech was earned with a minor in social science. Along with this degree, a secondary teaching certificate was granted. All of the credits for the Bachelor's degree were not earned at Central Michigan College. During eight summers, courses were taken at Michigan State College primarily in the Department of Speech. One summer was spent at the University of Michigan. 1947 was the graduation year.

During the past eight years, he has been teaching in city school systems in St. Johns, Michigan and Bay City,



Michigan. English, speech, and radio have been the courses taught in these two places with an emphasis, which has grown, in the speech field and particularly in the area of high school dramatics with an increased participation in radio and television. Since the beginning of this graduate study and the writing of this thesis, a well-balanced drama program has been instituted and developed at T. L. Handy High School in Bay City.

.

the first of these is the fact that the  
the second is the fact that the  
the third is the fact that the  
the fourth is the fact that the  
the fifth is the fact that the  
the sixth is the fact that the  
the seventh is the fact that the  
the eighth is the fact that the  
the ninth is the fact that the  
the tenth is the fact that the

ROOM USE ONLY

ROOM USE ONLY

Aug 18 58  
Nov 24 58  
DEC 5 1961

~~JAN 5 1962~~

~~JAN 5 1962~~

~~DEC 4 1961~~

~~JAN 9 1962~~